

FILM FANTASY! TV TERROR! VIDEO VIOLENCE! A QUALITY MAGAZINE

HORROR

HALLS OF

ISSUE 30 80p-£2.00

HORROR FANTASY & S-F AN A TO Z GUIDE

WITH OVER 1100 ENTRIES
PLUS CAST, CREDITS
AND COMMENTS

THE MOST
COMPLETE AND
INFORMATIVE
LISTING OF
FANTASY FILMS
ON VIDEO
EVER!

Special Feature:

Empire Impasse



GREAT NEWS INSIDE, CHUMS...

Remember when you were about seven or eight years old, and your teddy-bear, now defuncted with the morning newspaper? Suddenly an issue would provide problems in its cover: 'Great News Inside, Chums!' You'd eagerly turn to page whatever, to find out whether it was a prize-winning composition or some other goodie. But the great news would be that 'your favourite two someone's emerging need want to give you even better stories inside the greatest book *Japan and Greater*, or whatever. The fact that your mother's asked Japan, and only one strip out of *Grease* was being retained wasn't supposed to matter.

It's happening again. Our Hollywood correspondent, Anthony Felt, tell us *Hell* is on of the seven made over there until that it's the favourite fringe literary film magazine. Felt's Mother of Van Noy, California wrote to tell us he thought *Hell* for her was dead, but we've come back at night their best and we're writing articles. London's *Times* and *Magazine* (18/7/82) highly recommended *Hell*, saying it was the best in Britain today. Outside of the comic strip exclusive debate, we've received only two negative letters. But it's still 'good news' time.

You're welcome to look magazine the world then now down, you will see the best printing, the best illustrations, the best contributions, everything. But even then, you're at the mercy of the big British film industry. The *Witchmaker*.

We, the producers, take all the risk. We create the magazine and it's passed on down the line through the distributor, the wholesaler, the retailer to you. No risk if you don't buy it, the retailer goes it back to the wholesaler, who gives it back to the distributor, who dumps the lot on us. If only our copies sell, everyone down the line takes their profit percentage. Only we pay the bills for the other 75,000 copies.

Why don't they look *Hell*? They don't like it, apparently. They like *Perfume* and the *Thriller* video, but they don't like *Hell*. They don't like the *Grease* Special, or *Videomastery*, or anyone reliant on W&L. His many small firms whose counterparts they supply, would be denied the opportunity to decide for themselves.

John Munn, the country's most intelligent wholesaler/retailer chain takes *Hell*. But they don't like *Grease* or *Videomastery* either.

However we're not a mega corporation, we don't have much muscle. We rely totally on the trade. Hence *Times* and others are out of favour. We're out of favour. O.E.D.

We've been losing money on every issue of *Hell*, *Grease* and *Videomastery*'s rejection was the last nail in the coffin. Sorry, 'chums', it's 'good news' time.

I personally brought back *Hell* because of your demand. Dave Fowler came in to talk to. Your response has been very flattering. But the *Business* isn't important with this month. We're in an age where what counts isn't whether a magazine makes a profit for the trade, it's whether it makes enough profit to justify its place on the over-crowded shelves, and whether it gets a chance in the first place.

Warner did, *Hell* didn't.

I'd like to think *Grease* won't be the bill. To such an extent that I don't want to see the creative team we've been lucky enough to acquire. So, hell, as it they sound we're merging some of our better features into the November issue of *Warner* (issue 70).

Movie Masters will continue, but as *Movie Masters*. *Answer God* continues, *Formary* Campbell will pursue his investigative reports, Dave Fowler's review column will be there, as will the prominent *Manufacturing* by Steve Moore and John Giller, long up the *Grease* & *Warner* continuity.

James Clay Park, Warner's regular feature the screen feature takes a look at adapting film into comic strips and will feature comments by John Burt Foster (*Grease*), Bruce Wessell, David Lloyd (*Time Bandits*), *Chatterbox*, Dave Gibbons (*Shutter*), and many more.

We're hoping *Hell* will reappear as special plus we've a few book deals underway for *Manufacturing* and *History of Warner Books* are considered respectable. We're down... but not out!

Roy Green, *Warner* Editor/Publisher.

SPECIAL ANNOUNCEMENT

Consignees, London Int'l Film Festival

Send SAE for letter to—Factory Film Service/Quality Communications, 3 Leitham Way, London SE14 6PP

30

Publisher
DEZ SKINN

Editor:
DAVE REEDER

Design
RICHARD FISHER

Writers this issue:
RAMSEY CAMPBELL
TONY CRAWLEY
STEPHEN JONES
RANDY PALMER
PAUL ROLAND
BOB SHERIDAN
ANTHONY TATE
MIKE WATHEN

Cover artist:
GARY WARD

Typography:
DILYS MORGAN SCOTT

All titles and advertising materials are copyright the respective film and video companies.

Distributed in the UK by Movie Harness Ltd, Mallon Road, Thurston, Leicester (Tel 0533 553543)

Exclusive North American suppliers: Titan Distribution Ltd, PO Box 60, London E3 4BT

WALLS OF HORROR is published by Quality Communications Limited, 3 Lewisham Way, London SE14 6PP. The entire contents are copyright and may not be reproduced in any way, shape or form, except for the purpose of review, without the written permission of the copyright holders.

Printed in Finland

HORROR

HALLS OF

VOL.3 NO.6

NOV. 1984

MEDIA MACABRE

4

The last deadline met by Tony Crawley with his second report from the Cannes Film Festival: Anthony Tate's *Harwood Horror* and 8-people feature on *Sleazy* Soderbergh and plus book reviews on *Dez's* Reader's Page

VIDEO LISTING

11

Our revised, much expanded listing of fantasy, horror and science fiction videos from *The Abominable Snowman* to *Zombies - Dawn of the Dead*. Research by Dave Reeder, Paul Roland and many generous readers

EMPIRE IMPASSE

34

After the listing, an explanation of why certain fan favourites are not available on the small screen: features by Dave Reeder

CENSORSHIP: A STATESIDE VIEW

36

The current fuss about video movies and violent horror put into an American context by film scholar Randy Palmer

POST MORTEM

38

Your comments on our recent issues - video listings, nasty censorship, Vincent Price and his old favourites about strip adaptations.

THE PRICE OF FEAR

39

The final chapter of our mammoth Vincent Price career history which is in Price's own words, the best article printers ever labour off with (Stephen Jones)

HISTORY OF HAMMER: Part 10

43

The penultimate part of Bob Shanderson's mammoth studio history takes the story up to 1971, although inevitably he has too much to say about *Dracula*

DARK KNIGHTS

46

With horror films being almost universally slated, we present a timely reminder of the contribution of noted actors to the fantasy/film genre. Article by Mike Kallen

CAMPBELL'S COLUMN

49

Resident columnist Ramsey Campbell rounds off the issue's features with a typically thought-provoking analysis of horror literature

HoH INDEX

50

The index for the first volume of *Hall* appeared in issue 12, partial list in the full index of issues 13 to 50 together with an extra index to film adaptations and strips for back issue readers

Kennedy to buy **Hills**, he began shopping his dream project **Nightmare On Elm Street** — and so quietly I hadn't heard a word about casting as we went to Press. And then? Comedy would you believe. "I'm writing comedy material for a cabaret performer friend of mine these days," explains Wise. "And I've attended to the idea of doing a comedy."

INTERVIEW

Q: Okay, fellow King buffs — how'd it go? **Children of the Corn** is the sixth Steve King film when were the others? And what was all that about being the 14th story filmed? A: Simple. The films are **Guns**, **Salvage**, **Let The Stealing**, **Graveyard**, **Cujo**, **Dead Zone**, **Christine** and **Preacher**. **Let The Stealing** came out first, then **Graveyard** and **Cujo**. **Dead Zone** came out next, then **Christine** and **Preacher**. **Children of the Corn** is the sixth King film when were the others? And what was all that about being the 14th story filmed? A: Simple. The films are **Guns**, **Salvage**, **Let The Stealing**, **Graveyard**, **Cujo**, **Dead Zone**, **Christine** and **Preacher**. **Children of the Corn** is the sixth King film when were the others? And what was all that about being the 14th story filmed? A: Simple. The films are **Guns**, **Salvage**, **Let The Stealing**, **Graveyard**, **Cujo**, **Dead Zone**, **Christine** and **Preacher**.

As to where **Children of the Corn** springs from... It is one of The King's favorite stories from his **Night Shift** collection first published in 1976, and now being re-issued in a film script edition. Among other tales in that collection are **Graveyard Shift**, a lib about giant mutilating rats in a factory cellar. **The Woman on the Floor**, about a racist madwoman, and the one where a bereaved father tries to make his alien believe how his kids didn't die of car deaths, but were murdered by **The Boygenies**.

Hollywood has just about filmed the rest excepting his real gem, **The Shining** and of course his last novel out, **Pet Sematary**. George Romero will make both from King scripts.

Though the stream does seem never-ending. Evidently are working on **The Body**. De Laurentis has **Silver Bullet** based on **Cycle of the Werewolf**. **Car 5** (all across roller using **Overkill**). **The League** and something new and **Sometimes They Come Back** — plus an option on **The Lawnmower Man**. **The Hangman** and **Trucker** (the last two are being the ones that Milton Subotsky has had for some time). What's the King's laundry list?



We have received a letter from Fox (George of Hammer Film Productions) asking for two for Tony Cavalry a report on the new Hammer House of Mystery and Suspense series, which we name **HoH**. Despite the glass version that our report was muddled with errors (80%), we have not in press had seen any official press releases from Hammer that would allow us to bring you a fully corrected version. We apologize to Hammer Film Productions for any errors in that report which was filed by Tony, a film journalist of great repute, whose trade account is as reliable as any individual's comments can be taken to be. So, we have decided to publish our report on the trade account and we are caught in the middle. However, we congratulate Hammer on its overdue return to our screens and for the instant sale of this series to ITV, 20th Century Fox and Home Video. We do still like to see Chris Lee back as **Gracula**. Through

HORROR HOTLINE

by ANTHONY TATE



The evening **April Court** making an impressive entrance at the 1983 SF Fantasy and Horror Awards ceremony. (Photo: Marie Polman)

Welcome fan-franks to the vault of Hollywood horror! First up this time is a apology and explanation one. It seems that in 1983 I may have unintentionally offended some people, not least Steve Spielberg! Here in the UK it is clear that I do not think Spielberg is simply a "punk" for reasons. I like him and respect the man but was upset at the time of writing that piece about his supposed indifference to the fantasy publications with film material. I think his attitude has now changed. Fine. However, due partially to such work for a deadline on my part, my actual reason for being inside his area and getting his response therefore, that I don't at the time were angry with me. So I hope that the matter is now settled.

The other point I wish to make is that I am not an American in my attitude as I have been accused. My feelings about **The Hunger** game have been successful years. I purely personal here and in no way intended to seem derogative to the American viewing audience. It is a fact that there is a lot of simple-mindedness and prejudiced concerns in the average American cinema and that this can be taken as a fact in the eyes therefore of a European reviewer and critic. The fact is that I am a certain antagonist. Maybe that makes me appear to be therefore as the very audience I am cynical towards. I really don't know. Anyway, a politician where needed to anyone offended. Now lets get the show on the road.

Video Censorship — American style

If you think video censorship would never raise a huge headline then United States think again. Fred Clauson's **Scalps** is that video and what a horror **Scalps** was never a particularly good film, (Fred admits that himself) so why releasing features like the great shots by **Kirk Alyn** and all things effects — which were awesome. Now I have seen the video version and there is not one single good shot left. The whole point of **Scalps** is the actual scalping and these are nowhere to be found! This is one hell from many old England that I hope doesn't touch on west feet.

Academy action — part II

Well it seems only yesterday that I was announcing the winners of the 1983 SF Fantasy and Horror Awards and now the 1984 results are with us. This years show proved much more enjoyable than last years and there were the usual obvious results mixed with some glass surprises.

Best Science Fiction Film was that surprising **Planet of the Jell** best Fantasy **Something Wicked This Way Comes** which placed **Ray Bradbury** immediately and top honor went to **The Dead Zone**. Actor and screen awards went to Mark Hamill for you know what and Louise Fletcher for **Exorcism** respectively and supporting awards to Jonathan Price and Candy Clark for **Something Wicked** and **Wise Thrasher**. Director went to John Badham for **Wise Thrasher** and writing to **Something Wicked**, the surprise hit of the Awards. **Planet of the Jell** took the other three major awards for nobility, make up and special effects with James Warner drastically winning best music for **Exorcism**. The two special awards The George Pal Memorial Award and President's Award went to Nicholas Meyer and Roger Corman. A good turn out of guests including Louise Fletcher, David Cronenberg, Candy Clark, Ray Bradbury, John Agar. A mixed bunch of results which obviously won't please everyone, but at least they were respectable. **Something Wicked** winning some prizes. Finally

Faded from the USA

Luchino Visconti's pictures have until now, been somewhat difficult to see here in the US. Unless you had access to 42nd Street movie theatres, you simply went without. But it has been changed now that 21st Century Fox made a deal to release his pictures alongside a wider base of other City of the Living Dead and The Beyond have a steady home cut-offside Gates of Hell and Seven Days in May, and in more complete versions. *Dead* has been seen in England. Now comes *Eye of the Evil Dead* in colour, dealing with an Egyptian curse, which has all the usual Fulci gore. *Conquest* has also played here in a Spanish language version and the English speaking edition was shown at The Arthouse Film Market earlier this year. It too has now acquired a distributor.

On the subject of Italian horror, the real master of Italian suspense, Dario Argento (who blames Fulci's school efforts away) has finally obtained a distributor for his fine movie *Tenebre*. Unfortunately it has been cut and retitled for American release as *Unlame*.

Death claims too many

This year has seen the death of a number of major celebrities, two of the most recent being Andy Kaufman and Sam Jaffe. Andy Kaufman will be remembered by many fine as the robot from the ill-fated film *Manhattan*. Kaufman, a non-actor and health fanatic died inevitably from lung cancer. As only 35, it is a tragic loss of talent.

Sam Jaffe is a major loss. He also died of cancer, but lived to the ripe old age of 85. His movie career spanned half a century. His first screen role being in Von Sternberg's *Secret Empire* in 1939 and his last in *On the Waterfront* released last year. Two roles in the 1950's brought him his greatest accolades, the television movie *Inside Napoleon* in 1951 and the title role in *Gunge Din*, arguably one of the greatest adventure films of all time. Other major films he won praise for included *The Asphalt Jungle* and *Ben-Hur*, but it is as the compassionate priest in the science-fiction classic *Day the Earth Shook* that he made it so that he will be best remembered by us. Only recently he returned to the land of space fiction in Roger Corman's *Barbe*. *Beyond the Stars* as Dr. Hapstadius in his 85th year? A regular in the classic tradition of *Carroll*, he was still working up until the very end.

Short tale

On the subject of *The Day the Earth Shook*, film historian Richard D. Pryor is this very moment preparing a book on the making of the classic film. Could be well worth waiting for.

Film on fantasy

Yao P. Lin's Los Angeles Film Expo is here yet again and for the second year is a real fantasy show on the ground. After the awful accolade for last year, one would think that this time around would be different, but alas no.

The highlight this year was the US premiere of John Huston's *Under the Volcano*, following its success at Cannes recently. Just what cinema must had to see is another matter, with books for a gala benefit selling at £250! The movie interesting to many was the first showing in 12 years of the original 155 minute version of *Glenn's The Happiest Millionaire*. The film was not beaten 1957 and the full length version was thought not to exist anymore, but here it is again to delight a whole new audience being a wonderful film and the last live-action project to be personally supervised by Walt Disney himself.

Glenn was represented well this time though, thanks to the UCLA film archive. Amongst the films being shown were *Blood Vengeance* (1932), *River Mark* and *White Zephyr* (a too soon 1933) in brand new prints. But to firmly establish a solid reputation. As well as *White Zephyr*, was the world premiere of *Company of the Wolves*, a new British film starring David Warner, Angus Lundy and Stephen Rea. This opened the British section of the festival with Princess Alice in attendance. The USA was well covered with *Uptide*, a UFO comedy, *The Philadelphia Experiment* (another world premiere) *Eyes of the* and *The Playas Dogs*. Other oddities included *The Plant*, *The Queen* and *Strongarm*, all S.P. shorts.

But for all the gains, they were small lights among the many. *Pollock* has always suffered from a bad case of the arts. Too much art and not enough entertainment.

Short tale

Edward G. Woods' last film *Night of The Ghoulie* has finally surfaced on video! This classic' last film was never released officially, but did see minor release on TV in the 60's as *Remains of the Dead* and it is that point that is being marketed by The Worthing Movie Mart out here with a hastily put together opening title for *Night of The Ghoulie* instead where it, since as of *Remains of The Dead* have mind, the prints are good and its fun to see Tor Johnson stumbling around as Lobo, the role he played in *Girls of the Night*. There of course, a sequel to *Night of The Monster* and not *Plan 9 from Outer Space* as it often mis-stated.

The Ackerman estate strikes back

When Famous Monsters of Filmland ceased publication some time ago, a little piece of horror history died. Even though it had long since passed its great days of the 1960's, the fans still bought it, if only to keep their collections complete. For this was Perry Ackerman's child that had started it all, back in those dark beginnings of horror fandom in the late 1950's. Famous Monsters is no more, but the spirit that gave it life is about to be reborn, for Perry is to mastermind a brand new publication to be called *Forever Ackerman's Monsters*. It will appear on the newsstands late this year and will have a far more adult approach than *Famous Monsters*, which was what Perry wanted all along. The magazine will live again.

Classics creep again

American television is notorious for butchering films on the small screen, but this time, Channel SIXTY-IV here in Los Angeles, delighted fans of the Universal classics, by running a week long festival of the original classic *Frankenstein*, *Dracula*, *The Mummy*, *The Invisible Man*, *The Bride of Frankenstein* and *The Wolfman*, all were shown in near-freshly struck prints and totally uncut. The presentation was greatly highlighted by the addition of a question each night's show, with film historian Tim Hays (interviewing Mia Clarke, Perry Ackerman, John Carver and Ralph Bakshi amongst others). The week's season was further brightened by various experts on the evening's film, being shown through the night. A total of 20 films were shown and for a classic devotee such as myself, it was sheer joy.

Goatskin again!

Telco have announced a \$5 million *Goatkin* movie - there seems to be a real working back to 1964. Latest news is that *hal* will become a real bad boy again! Great stuff!



Dead: The late Andy Kaufman in *Manhattan*. (Inset) The great Scotti appears for the first time for many years.



BOOK COLUMN



by DAVID TENDRICH

The most exciting (or should that be disturbing) news this time around is the UK release of the second edition of John McDierry's *Splinter Movie* (Columbus Books). Redesigned and enlarged from the original US edition of a couple of years ago (and endorsed by a 'testful' contributor in colour), this book is as good an overview of the splinter subgenre as you are likely to find - written by an enthusiastic and perceptive expert. Nervous about what you will find but even then they might well find the strains of delight from the genre's internal and release processes. Useful finally as a record of low-budget horrors that will soon disappear from videotape.

A strange pair to arrive are Daniel Cohen's *Horror Movies* and Gregory B. Kirsch's *Science Fiction Movies* (Bison Books, £4.95 each). Both are short, fairly superficial and contain errors of judgement (which slip sometimes into errors of fact), but you may find enough unusual titles to make it worth your while to pick them up. A wasted opportunity - again.

I've mentioned Robert Altman's *Vampires - Hammer Style* in *Horror* - now here is his *Horror of Hammer* (IB 85 plus postage from BOM Publications, H-28 Miramichi, New West, BC, V2S4G3 USA). Suffering from many of the same problems as the earlier title, this is a reasonable straight-forward studio history that does not offer us anything not already available - not least in Sweden's continuing series on the Hammer studio to be commended for its contribution to fantasy film publishing and its, at least, offers us an American perspective on Hammer.

A much deeper analysis of Hammer takes almost to the point of obsession, comes in the latest issue, number 8 of *Little Shells of Horror* (ed. Steve Kramerson, 1987, Private Art, Westerloo, Iowa 50061 USA). Always an informative read, backed up with facts and behind the scenes stuff, this is an excellent issue examining Hammer's domination in Europe (see this issue's *History of Hammer*). If you've

never seen this cine, then this is an excellent issue to begin with. Needless to say, it is essential reading for Hammer fans.

Three more specialised areas from the US have also turned up. Firstly, the fourth and last issue of *The Splinter Times* (20 plus postage from David Farmer, PO Box 2193, Goldenite, TN 38403, USA), this has previously been highly recommended in this column and its new magazine format (instead of the old tabloid size) only helps an issue crammed with such mind-boggling features as sections on the cinema, Fred Olen Ray, Graft, Mary Woronov and splatter film reviews. Secondly *The Altman Fan Companion* 2 (26 from Altman Fan Society, 550 S. Vermont Ave, Suite 1213, Los Angeles, CA 90005 USA) which is magazine for fantasy movie collectors - yep, those *Don Post* masks that always advertise in film magazines. A bit of a surprise perhaps, but I really enjoyed it enough to my most recent quote is about same and I was pleased to see our own Tony first spreading his wings with an article on *Dr. Jekyll and Mr. Hyde*. Lastly arrived on have might like to know of *Science Fiction* the newsletter of the San Diego Amateur Club (12 per annum to PO Box 666, Torrance, CA 90504, USA) which covers not only Don Post movies (*The Secret of Witch*, etc), animation techniques but also his new state-of-the-art videotape *Space Ace and Dragon's Den*.

Fans of European films (particularly French-speaking please) should look out for *CineClassique Star Cine Video* (28 France each from 30 Passage Joffre, 75006, Paris, France). Both cover sex films as well as horror (globo, globo) but the depth of coverage is surprisingly eclectic. Issue 1 of *CineClass* (and that means *Book Cinema* not a show as at the Festival) for instance, has history and bibliography of Italian sword-and-venal musical. Of the two, this is the more horror-oriented (BCV concentrating more on sex films) but they are both totally unlike anything you'll ever see on UK videotape. More/where pity.

Something else you'll never see there is the superb *Index of Dracula*, *Index of Pseudonyms* by David M. Lee (23 75/each at Hall Lane, Willington, Dorsetshire) (year 4-6) index to horror periodicals (writers, directors, etc) that lists filmographies (year and title only) plus a small amount of biographical detail to 260 names. A worthwhile project and one I'd have liked to have seen in a more permanent format than a sheet of xeroxed pages. I've already found it useful. I think you will too.

Which brings us, I suppose, with a certain sad and ironic inevitability to *Horror* author John McDierry's first book under his own name, *The Horror Film Story* (Columbia Books, £4.95). Guess he should have stuck to his other penname, as this one is poor - not to put too fine a point on it. *Horror* should have been better than this rush this one out. Heavily written (at least, it seems to be heavily written), measured and poorly illustrated, it does nobody any favours. Least of all the *Horror* fans whose story we tell. On our terms carpenter turns box office with half of the pop-art gloss of all time to his credit. Can't be too surprised if there is a letter soon from 'Alan Murdoch' on the *Horror* question page (which, in a lovely way, which two films were left off by 'complete filmography' - one is *American Gothic* 2, the other is *Dr. Jekyll*). The really sad thing is that this is the last book reviewed in the last *Horror* Book Column (although I return soon in the next book *Warrior* along with a host of other 'well' favourites). We tried for space on the videotape, but then I never had a water in a ring and I could put on the back cover. On Donna, Gary says hi.



featuring adaptations of

HORROR OF DRACULA

DRACULA PRINCE OF DARKNESS

plus...

JOHN BOLTON'S

DRACULA Sketchbook

20 pencil sketches

previously unpublished

On sale now 75p from

Quality Communications
3 Lewisham Way
London SE14



HEROES OF THE 'B' MOVIES

by ANTHONY TATE

after LaFey decided that a face totally unknown in films was what he wanted, she was plucked with no real fanfare as the first actress called "The lady you love to hate." The role, however, was to win her an Academy Award as best supporting actress in 1936 and set her screen career had begun.

Initially she played a sympathetic role but was soon to be cast more often as a "bitch" and eventually gave the tag "The lady you love to hate." The fact that she had been Miss Gophers in *Life of Emil Zola* was soon forgotten and it was with darker roles that she was to become a household name from now on.

A succession of these roles in films such as *The Cat and the Canary* (1933), *The Blackbird* (1934), *The Black Cat* (1934) and *My Favorite Blonde* (1934) cemented her position as a leading lady in crime pictures, more serious or unusual roles offset this. Her first big role in *Mark of Zorro* (1940), *Jesse James* (1940) and *A Night to Remember* (1941). One of her most unusual roles had indeed filmed, came in *The Strange Death of Adolf Hitler* (produced in Universal in 1942). In the role of the wife of an anti-Nazi chairman, she gave her all, her husband in the film was soon to be murdered and she was left on a false charge and his death then led to her world. Her life then given plots surgery to look like Hitler and is forced to be a decoy to protect the real Hitler from assassination. Her wife meanwhile is devastated by her husband's death and with her two children, devoted followers of the Hitler youth movement, she finds life almost unbearable. Then, one day, she finds her house obligated to be the home for some German soldiers on leave and during an attempt at rape by one of the soldiers, she gives her life down the stairs and suddenly moves from Rome to trouble with the author film, she decides to take the country but not, after she has shot and killed Adolf Hitler. The tragic and dark ending of the film which results in both her and her husband's deaths is most unusual for a film made during the war when movies in the name of the genre are all Gals is nothing short of a miracle.

1944 was her bring to the screen, one of her most famous portrayals, that of *The Spider Woman*. Here she battled with with Basil Rathbone and Nigel Bruce as Holmes and Watson in what is one of the best and most famous of all the Sherlock Holmes films. As the Spider Woman, Gale takes a dwarf (Angelo Rosato) in her suitcase. He is sent into the house of victims to release poisonous spiders to kill those marked by her for extermination. An outrageous film, it was a big hit and Gale returned two years later to give the role again in an instant sequel, *The Spider Woman Strikes Back* with Pando Roffo.

A succession of roles then followed in Universal including *Christmas Holiday*, *Invisible Man's Revenge* and *Gypsy Wildcat* (all 1944) and then in 1945 a brief visit to Fox where she appeared in *Anna and the King of Siam* for which she would once again be nominated for an Academy Award.

Then in 1948, in the height of the McCarthy communist witch-hunt, she found herself blacklisted from the whole industry. Her husband was a member of The Hollywood Guild who refused to give evidence against fellow actors or testify in the House of Un-American Activities Committee's investigation of the film industry. Along with 300 other performers, she and her husband were blacklisted and Gale would not make another film again until 1960 when she appeared in *Blame*.

In 1949, the Spiders were moved to New York and Gale starred in an off Broadway show entitled *Blame*. She appeared on countless talk shows during her blacklisted years to talk about that very subject and today there is no apparent bitterness.

The 1960's saw the death of Herbert Markham and Gale was to be seen in two films, a TV movie called *The Cat Creature* and *The Return of a Man Called Horse* made in 1974 and 1978 respectively.

Nevertheless she takes things very easy, occasionally making an appearance in a film or on TV show, but for the most part she is in a very well deserved retirement. But Gale is very much alive in her mind and we have to do is watch the late movie catch one of her movies and enjoy the talents of a true actress!

1933 *The Cat and the Canary*
1940 *The Blackbird*
1941 *The Black Cat*
1942 *My Favorite Blonde*
1943 *The Strange Death of Adolf Hitler*
1944 *Solar Women*
Christmas Holiday
Invisible Man's Revenge
The Canoe
1946 *The Spider Woman Strikes Back*
The Time of Their Lives
1974 *The Cat Creature* (TV)
1978 *The Return of a Man Called Horse*
1980 *Blame*

Gale Sondergaard has one of those faces that you can never forget. Hardly a 40's 'B' film of interest to the genre fan turns up without her in, as well as a number of fine 'A' pictures. But what just happened to this wonderful actress, whose face vanished from the screen in the late 1940's?

Born Selma Sondergaard in Litchfield, Minnesota, in 1893, she had strong desires to be an actress, even as a child. She studied under the famous Konstantin Meyer and appeared under the name of Gale Sondergaard in a number of Broadway plays throughout the 1920's including Eugene O'Neill's *The Iceman Cometh*.

The early 30's marked her move to Hollywood under the eye of her husband, stage director Herbert Markham who had founded a studio to direct pictures. Gale had little interest in the movies and decided to give up that career.

But then in 1935, an agent submitted her name to Mervyn LaFey for a part in his upcoming picture *Anthony Adverse* and



Film Credits

Gale's Films

- 1933 *The Cat and the Canary*
- 1940 *The Blackbird*
- 1941 *The Black Cat*
- 1942 *My Favorite Blonde*
- 1943 *The Strange Death of Adolf Hitler*
- 1944 *Solar Women*
Christmas Holiday
Invisible Man's Revenge
The Canoe
- 1946 *The Spider Woman Strikes Back*
The Time of Their Lives
- 1974 *The Cat Creature* (TV)
- 1978 *The Return of a Man Called Horse*
- 1980 *Blame*

VIDEO FANTASY

Lists — at last — is the most complete listing of fantasy films on video ever published in this country. Possibly even worldwide. From the lightest animated adventure to the darkest horror experiments, from the murky past of prewar fantasy to the bright vision of science fiction, between the video revolution has brought a world of fantasy films into the comfort of your home. It has also brought confusion — the multiplicity of titles and the enormous amount of information provided by some video companies has made choosing a suitable entertainment at any time a little more difficult. Not too much.

Helping to boost box office, researchers have introduced printing of information, as selling hard facts about what is shown—like the "top 10" people of all adult genres—on February 10th has deflected even our die-hard critics and sent the second half of the box office margins up to 10%. We have tried to be exhaustive, but we are sure of about a dozen movies that most notably at those places where the horror film lives into the genre movie. The *Twilight* film, the beginning feature the science fiction into the super-villain thriller and the *Twilight* movie, the *Twilight* film, from genre of horror to an adult audience.

We welcome your comments and any additional information you may have for our next issue. Until then, however, let's let the future of Western ideas we present here for you.

1. **Question:** What is the main purpose of the study?
 2. **Answer:** The study aims to investigate the effects of a new educational program on student performance.
 3. **Question:** What are the independent and dependent variables?
 4. **Answer:** The independent variable is the educational program, and the dependent variable is student performance.

**MORE THAN
1100
FANTASY
FILMS ON
VIDEO!**

Research DAVE FEEDER BULL FEEDER

Additional research results: the same

ROB BARROW
DAVE CARSON
STEVE JONES
KIM NEWMAN
SLIM OSLEY
RANDY PALMER
DET SKINN

Write me quickly for the efforts of
State, Justice, Education, Police,
Mail, Revenue, and Bill Walker. All
Spring corrections and additions are
welcome.

The system should be self-explanatory, and the following key is used:

*F0000: E, Baignage; F0003: L, L'Assurance; (R) following company key means the title is available for rental only.

[illegible]

Apologies for those hoping for running times for these videos. Quoted herein on many videos go back to approximately 1990 when I asked for accurate time information.

All information is delivered/updated at **gross time**. Quality will make every effort to correct mistakes at the earliest possible time.

All titles and advertising blocks are copyright the respective film and video companies. Listing format and text is copyright Quality Communications Ltd © 1994.

PLEASE NOTE: The following items are reported as being under consideration by the Director of Public Prosecutions for legal action or for which further action should be taken already taken charged under Section 1 of the Firearms Regulations Act

We have listed them in the same along with other films that may have been banned by the film you read the. This is not the time for a discussion on censorship (the listing appears just for the moment but Quality's argument is that information is the best base from which to make rational choices about the type of material that you would wish to have in your home. Whether banned or not, these films sold in video). The inclusion of any film in this listing should not, however, be taken as a considered solution or an invitation to banish the film.

[illegible]

**A COMPLETE
VIDEO
MAGAZINE
IN THIS
ISSUE OF
HALLS OF
HORROR!**

VIDEO LISTING

CLASS OF 1999 (1998)

On: Stuart Little With: Peter King, Michael Lerner, Jason, Timothy Lee, Jason, and Justin McMillan. Violence and language. Some sexual material. Rating: R. (R) (1998)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLIMB THE STAIRS (1976)

With: Gregory Sierra and Michael Gough. R (1976)

CLIMBER THE STAIRS (1976)

On: Peter King and Jason Little With: Michael Gough. (Gough: Jason Little Young and Jason Little, VHS (1976))

CLIMBER THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

CLIMB THE STAIRS (1976)

On: Michael G. Foster With: The Climbers. VHS (1976)

COMING TO AMERICA (1975)

On: Fred F. Meyer With: Gene Aron, Michael G. Foster and Justin McMillan. (Aron: when on team eating spaghetti. Foster: when on team eating spaghetti. McMillan: when on team eating spaghetti. Rating: R. (R) (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

COMING TO AMERICA (1975)

On: Michael G. Foster With: The Climbers. VHS (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

CLAYMATE (1975)

On: Charles D. Hall With: Gene Aron, Anthony Quinn and John Davis. R (1975)

FROM THE DIRECTOR OF NIGHT OF THE LIVING DEAD
GEORGE A. ROMERO'S



There's more than death waiting for you in dark places.



CHRISTOPHER LEE, JOHN COLLINS, HERBERT LOAN, JANE BROWN, ROBERT H. BARTON
DARK PLACES



DROPS OF BLOOD (1993)

On: George Aronson With Marie Brown, Julia Gold and Steve Caroll. Also known as *Bill of the Blood*. Warner, VHS (VHS)

DR STRANGER

With Peter Onorati. Also with: *Dr. Strangelove*. VHS (VHS)

DR. WHO AND THE HAUNTS OF MARS

On: Gordon Fleeming With Peter Cushing, Tim Dutton and Nicholas Tally. VHS (VHS)

DUEL (1971)

On: Steven Spielberg With Jessica Walters. This feature and *Close Shave* The TV movie include Euro-peri. Peacock, VHS (VHS). Also includes *Close Shave* from the same series. VHS (VHS). Students of the best light effects directed from a European Motion picture. VHS (VHS)

DUNSTON HITCHHIKES (1985)

On: David Miller With Sandra Dee. Also: *Dunstons from the same series*. Warner, VHS (VHS)

E

EARTHBOUND (1975)

On: James L. Conway With Karl Lutz. Christopher. Connelly and Michael Jackson. VHS (VHS)

EARTHQUAKE (1980)

On: Peter Jackson With William Holden. VHS (VHS)

EARTH 2 (1971)

On: Neil Simon With Gary Lockwood, Scott Mikoyan, Tony Robinson and Lee Remick. TV movie. VHS (VHS)

EARTH ALIVE (1987)

On: Dennis Lee With Bruce Campbell. This feature and *Earth Alive* are the same series. Warner, VHS (VHS). Also includes *Earth Alive* from the same series. VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)



Bela Lugosi

THERE IS EVERYTHING TO LOOK FORWARD TO EXCEPT THE END

**ENTERING BABA (1980)**

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

ENTERING BABA (1980)

On: Paul Bialik With Paul Bialik. Also: *Entering Baba* from the same series. Warner, VHS (VHS)

VIDEO LISTING

HEAVEN CAN WAIT (1978)

21. Warren Beatty and Faye Dunaway with Henry Fonda and Julie Christie and James Mason. VHS (R)

HE KNOWS YOUR NAME (1980)

22. Anthony Quinn with Billie Q. Hunter and Loretta Lynn. MGM/UA Home Video. VHS (R)

HE'S BACK! (1981)

23. Sam the Sheriff with Linda Blair and Tim Matheson. VHS (R)

HE HAZARD THE MACHINES OF THE UNDESIRABLE (1980)

24. Ian Fife. VHS (R)

HIGHNOCKS ROCKET (1981)

25. Bob a House with Stephen Collins, Gary Carter and James Van Der Beek. In sports engineering. Paramount Pictures. VHS (R)

HIGHWAY 39 (1981)

26. John Goodman with Mary McCormack. VHS (R)

HIGHWAYS (1981)

27. Robert De Niro with John Cazale and John Cazale. VHS (R)

HIGHWAYS AGAINST THE EARTH (1981)

28. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS IN THE CENTRE OF THE EARTH (1981)

29. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

30. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS IN THE CENTRE OF THE EARTH (1981)

31. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

32. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

33. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

34. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

35. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

36. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

37. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

38. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

39. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

40. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

41. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

42. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

43. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

44. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

45. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

46. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

47. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

48. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

49. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

50. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

51. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

52. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

53. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

54. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

55. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

56. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

57. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

58. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

59. Dennis Christopher with Mary McCormack. VHS (R)

HIGHWAYS (1981)

60. Dennis Christopher with Mary McCormack. VHS (R)



The House of the Long Shadows



L. Monster

HOUSE OF THE LONG SHADOWS (1981)

61. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

62. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

63. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

64. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

65. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

66. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

67. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

68. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

69. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

70. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

71. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

72. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

73. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

74. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

75. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

76. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

77. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)

HOUSE OF THE LONG SHADOWS (1981)

78. Roger Corman with Robert Fosse, John Cazale and Mary McCormack. VHS (R)



Night of the Living Dead



One Million B.C.

WREST STRANGLER, THE (1975)
On: Don Cheadle, Bob Barker, Muggsy Bogert, and the Bluebelly Band. *Wrestler* first ran (twice on Tuesday '67) prior to being on TV twice in fall '75. **VHS (RCA)**

WRESTLING (1975)
On: Arthur Askey, Slim Pickens, Marshall (Paul) Warner, James Brown, and Gordon Lightfoot. **VHS (RCA)**

WOLF LOVE OF THE TIGER CAT (1975)
On: Ralph Bakshi. *Animal* on tape to fit the box. **VHS (RCA)**

WOLFE (1981)
On: Sam, Sam, With Duke Serrano, Sunny Dicks, and Terrie Austin. Japanese comedy classic. Two actors are featured and ingeniously combined in his after a little surprising visual distortion and mishap during. **VHS (JVC)**

WORMHOLE (1983)
On: P. P. Munroe With (Was) Richard (Duke) about version of from *Star Trek's* *Enterprise*. Copyright problems caused the movie change and caused writer Henry Gibson were. *Wormhole*. *Star Trek* a concept and a great comic and was. *Wormhole* later replaced in the movie version. **VHS (RCA)**

WORMHOLE THE VAMPIRE (1981)
On: Henry Gibson With (Was) Richard (Duke) about version of from *Star Trek's* *Enterprise*. Copyright problems caused the movie change and caused writer Henry Gibson were. *Wormhole*. *Star Trek* a concept and a great comic and was. *Wormhole* later replaced in the movie version. **VHS (RCA)**

WORMHOLE THE VAMPIRE (1981)
On: Henry Gibson With (Was) Richard (Duke) about version of from *Star Trek's* *Enterprise*. Copyright problems caused the movie change and caused writer Henry Gibson were. *Wormhole*. *Star Trek* a concept and a great comic and was. *Wormhole* later replaced in the movie version. **VHS (RCA)**



OBSESSION (1975)
On: Steve De Palma, With (Was) Richard (Duke) about version of from *Star Trek's* *Enterprise*. Copyright problems caused the movie change and caused writer Henry Gibson were. *Wormhole*. *Star Trek* a concept and a great comic and was. *Wormhole* later replaced in the movie version. **VHS (RCA)**

OBSESSION (1975)
On: Steve De Palma, With (Was) Richard (Duke) about version of from *Star Trek's* *Enterprise*. Copyright problems caused the movie change and caused writer Henry Gibson were. *Wormhole*. *Star Trek* a concept and a great comic and was. *Wormhole* later replaced in the movie version. **VHS (RCA)**

OBSESSION (1975)
On: Steve De Palma, With (Was) Richard (Duke) about version of from *Star Trek's* *Enterprise*. Copyright problems caused the movie change and caused writer Henry Gibson were. *Wormhole*. *Star Trek* a concept and a great comic and was. *Wormhole* later replaced in the movie version. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns and John Denver. *Teaching and examining thoughtful animals with Burns and John Denver*. *On Scene* was a hit box version. **VHS (RCA)**

ON SCENE - BOOK (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ONE MILLION B.C. (1980)
On: Sam, Sam, With Duke Serrano, Sunny Dicks, and Terrie Austin. Japanese comedy classic. Two actors are featured and ingeniously combined in his after a little surprising visual distortion and mishap during. **VHS (JVC)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

ON SCENE (1975)
On: Dick Cavett With George Burns, Suzanne Pleshette, and David Byrne. **VHS (RCA)**

VIDEO LISTING



Shock Treatment



Star Wars
Superman



LOVER'S WIFE
Dr. David Cronenberg With Paul
Giamatti, Barbara Hershey, and
Susan Sarandon **VHS/DVD**

BOOK OF DUTY
Dr. Mike Riva With John
Turturro (Rita Hayworth) The last
film directed by actor Mike Riva
tells the story of a woman's
passion **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter Brack
Cameron Thayer Gene Simmons
Cut another act in an episode
Fuller's appreciation of the
gratification of the
The episode from the
series and when an interviewer
appears (also included in the
feature) is a real shocker **VHS
DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Gene
Simmons Carl De Young, Richard
Johnson, and Gene Simmons
The episode from the
series and when an interviewer
appears (also included in the
feature) is a real shocker **VHS
DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

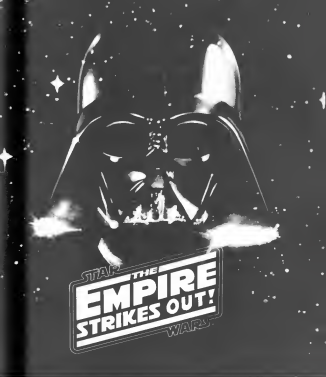
SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**

SHOCK TREATMENT **VHS/DVD**
Dr. Sam Fuller With Peter
Brack, John Cameron, and
Susan Sarandon **VHS/DVD**



EMPIRE IMPASSE

It's a common enough problem: You've just bought or hired your first video recorder and rushed eagerly down to your local video shop to find your favorite film. No video, no

drama, no more baby stars, no more trouble.

What no *Empire Strikes Back*? No *Return of the Jedi*? No *Bride of Frankenstein*? No *Godfather's Drums*? What's going on here? The video revolution is supposed to be here and you're surrounded by hundreds of cheap films and the classics you thought you had been promised are (shock) not available.

The reasons are simple but not always understood by newcomers to the video game. Our companion magazine *Radio of Horror* receives many letters asking why some films

are not for video and why others just haven't appeared in their local shops. Cutting off films is a subject we've covered elsewhere in this issue and is mostly because cinema releases prints are too long for video releases or because video companies are trying to outguess current legal constitutions but not appearance of films seems to demand a more detailed response.

Firstly, economics, some films are not going to appear because their potential rental is not seen as great enough to cover the costs of acquisition and supply, a lot more will not



© 1987 20th Century Fox

appear because they are perceived as having a much larger theatrical potential. Walt Disney Productions has been the envy of the film industry for years because of their policy of releases. Every ten years or so another Disney classic resurges in the cinema to delight a new generation. Such films are not sold to TV and are rarely unlikely to appear on video as the company failed in that a TV or video release will limit future theatrical earnings. George Lucas's single hit *The Empire Strikes Back* and *The Return of the Jedi* are in a similar situation. Lucas was apparently so dissatisfied of the relatively low figure which 20th-Century Fox accepted for the TV and video sales of *Star Wars* that he resolved not to release the rest of the trilogy onto the small screen. A calculated gamble obviously since *Star Wars* is still guaranteed a very healthy re-release profit but the decision to re-release drastically the earlier parts of the series at release of each new episode does appear to be creating a lot of extra business in homes lucky enough to be able to show the *Star Wars* triple bill. More profits than that rate only TV sale without a doubt.

Secondly, confused rights. Ownership of film properties is not always as simple as we

might suppose. Companies can get bankrupt, parties can die, disputes about the future of properties, establishing proof of ownership can sometimes become very involved. Many films are distressed to see so few Hammer films available on video. Our understanding is that until the long term direction and control of Hammer Films has been established (and we are all eager for future Hammer productions) then no more will be released to video. On a related subject the rights to *Castle in the Air* and *A Clockwork Orange* have reverted from the film companies to the original copyright holders, Royal Kinema and Stanley Kubrick respectively. Neither we understand are happy with the final forms the films took and are quite reasonably refusing to release films that may (they feel) reflect on their creative reputation. Don't bear it and mark up a couple of points for artistic integrity.

Thirdly, legal problems. The campaign against copyright "video machines has meant that many films which would have been released just a year ago are now unlikely to see the inside of your video machine. So don't bother waiting for *Blood Feast II* or the like.

As with all industries, we're not telling straight here. Nobody is going to release your favourite film unless they can see a return on their investment. Your two courses of action are clear: rely on *Video Fantasy* for an accurate summary of future horror and science fiction releases and let the video companies know which films you would like to see. They may not be able to deliver but a mass of letters to a particular company might produce results. Precision Video, for example, might well like to know how many of you would like to see more episodes of *The Prisoner* on video.

And, lastly, please don't tell us that E.T. is on video. That is the most notorious of the bootleggers. We do not condone video piracy and are pleased to say that in the last year or so the only major film which the pirates have got hold of is *Flashdance*. The video revolution has moved on from shady deals in pubs to a new era. The most hopeful future for video lies in companies releasing fine prints of good films. That will cause an increasing interest in the cinema and the continued well-being of the film industry. And we all want that.

Don't we?



© 1986 Lucifilm Ltd

CENSORSHIP: A STATESIDE VIEW

by Randy Palmer



Some things never change.

When I was just five years old my parents took me to see my first "horror" movie. That was *The Fly* with Vincent Price and Al (David) Madison — a picture which I feel has held up rather well over the years, incidentally.

Although I don't recall this, my parents later told me that prior to my viewing of *The Fly*, they had taken me to all sorts of other mainstream movies — comedies, westerns, Walt Disney extravaganzas, and so forth — but that I never sat still, never actually watched the movie. Yet when they decided to try out a horror film on me, *The Fly* became the very first motion picture that I actually sat down and watched.

It seems strange, in retrospect. *The Fly* isn't an action picture, or something you might think would grab and hold a little kid's interest for ninety minutes or so. Mostly it's a lot of talk and speculation, but something about that film — or that kind of film — caught my attention. I've given up trying to figure out the why and wherefore of it all. All I know is that, at the tender age of five, I became a confirmed horror film fanatic.

My mother later took me to see a double-feature of *The Trollenberg Terror* and *The Strange World of Planet X* — only they were called *The Creeping Eye* and *Cosmos Monster* from where I sat, stateside of the Atlantic. It became ingrained in those two films as well, and by the time of my fourth speech show, singing, *House on Haunted Hill*. I'd gotten into the habit of asking my folks to take me back for seppid and thud viewings of the same picture. (In fact, Mom took me to see *House on Haunted Hill* four times in two days!)

The most interesting aspect of all this is that Mom and Dad didn't think me strange for enjoying horror and science-fictionary films exclusively. Many of my contemporaries did, however (and still do), and some of my elementary school teachers were outraged that my parents would even consider taking me to see such gaudy-fangled shockers as *Cameo of the Undead*, *The Herring Gull*, and *Houses of the Black Museum* in trailer-feature drive-in

after with which the whole family became involved — including my paternal grandmother, bless her soul, who tended to dilute everything but television game shows. In fact, when my sixth grade teacher found out my father had paid for me to see a re-issue of Hitchcock's *Psycho*, she quickly arranged a parent-teacher conference and proceeded to lecture them both on the horrors of adolescent mindrot perpetuated by such "garbage pictures." Being responsible parents, as they were, they did the right thing — and told the teacher exactly where to get off.

I'm grateful they did that. My parents were not ones to panic unnecessarily, especially over nebulous threats and warnings about "grade-2" horror garbage. It was really beyond sensible comprehension in our house that some folks wouldn't let their kids fearlessly rejoice in the mere existence of an *Attack of the Giant Leeches*, or examine a first grade of quality cinematic history like *Sledge of Frankenstein*. Mom and Dad were buying me issues of *Famous Monsters* without a second thought while the neighbourhood kids told me terror-filled tales of being force-fed *National Geographic*.

I couldn't understand it then, and I can't understand it now. Censorship in any form bugs the hell out of me (and you'd better let that sentence stand, David). Pornography, the classic case study of ever-fluctuating censorship limits, has its place in the world. And contrary to what some moralists may think, porn does have at least one socially redeeming quality about it: it offers entertainment value to those who happen to like that sort of thing.

The parallel to horror films and related media is apparent — especially now, with Britain's growing problem concerning "video snakes" at the forefront of international entertainment news. No matter how offensive one individual may find *Last House on the Left*, someone else is sure to enjoy it, for whatever personal reason — even if they take it just as a piece of cinematic fluff (essentially "valueless," but entertaining nevertheless). If I feel my sensibilities are being offended by, say, *Mother's Day* or *Friday the 13th* or *Witchfinder General*, or even *Shogun White and the Three Stooges*, it's still only a subjective feeling, and that's all it will ever be, no matter how I may choose to look at it. It's more than a little foolish to protest that because I consider something so much rubbish, everyone else's opinion must be coincidental as well. Unfortunately, there are a lot of fools in high places these days.

Luckily for those horror fans reading in the United States, there haven't been any problems associated with the so-called "video snakes" yet! We Americans can see eye-opening and

self-ripping and gut-chewing as much as our palpitating little hearts desire, by renting or purchasing copies of *Zombie*, *Maniac*, and *Dawn of the Dead*.

Our friends overseas and north of the border aren't quite as lucky. Some Canadian horror film videotapes are missing snippets, or sometimes entire sequences, of the original features. Their American counterparts not only include these controversial sequences as a matter of course, but consistently (as in the case of David Cronenberg's *Videodrome*, for instance), additional footage not found in the theatrical version of the picture will make its debut on tape.

Of course, turnout is far flatter in the early 1990s, when Hammer was peaking commercially with pictures like *The Vampire Lovers*, *Countess Dracula*, and *Texas of Evil*; those horror fans in America were feeling very spaced off indeed. Twentieth Century-Fox made it their business to upbraid and clip away at *Countess Dracula* and *Vampire Circus* until both had been completely robbed of their brief flirtations with nudity and sloopy gore. (I was particularly upset over the handling of *Vampire Circus*, which is one of my very favorite Hammer) American International, who had surprised everyone by doing the intelligent thing with *The Vampire Lovers*—releasing it with an R rating (no one under seventeen admitted unless accompanied by an adult guardian)—became dumb again rather quickly with *Dr. Jekyll and Sister Hyde* by deciding to go for a PG (all ages admitted, parental guidance suggested). As a result, we saw little of what director Roy Ward Baker had intended. To add reinventing mud to injury, AIP designed an advertising campaign around a teenage couple (models who looked nothing at all like either Ralph Bates or Marina Bracci) and suckered potential audiences into believing the picture was dominated by sexual apophysis when in fact anything akin to approaching sublime suggestiveness had already been excised.

There was even an admission which warned parents: "We urge that you counsel your children before permitting them to see this provocative and revealing motion picture" (It was typical AIP "showmanship").

Lost for a "Vampire" was left untouched, but received such abysmal distribution that most of us never got to see it anyway. It occasionally pops up on American television under its original scurrying title, *To Love a Vampire*, in amputated form. (But we can see the original version, intact, on videotape here now.) *Texas of Evil*, third in Hammer's Karstein trilogy, arrived in butchered form sporting a PG rating, but was accompanied by a sexually tol-



ling ad campaign ("Which is the virgin? Which is the vampire?").

We looked out, though, when it came to *Olivia Lee* and Hammer's closing chapter in the *Dracula* saga, *The Brides of Dracula*. Although originally intended for distribution by Warner Brothers, the company sold the film to American International when the disastrous boxoffice results of the much-hated *Dracula A.D. 1972* were tabulated. (Hammer had spent quite a sum on its *Dracula A.D. 1972* promotional campaign, even going to the extent of filming a separate American-made prologue, an audience-participation device Hammer dubbed the "Hercofftial" buttons and badges were designed, bumper stickers reading "The birth to a Hercofftial with *Dracula*" were printed, but it was too much too late after the super-successes of *Dracula Has a Sista* from the *Grave*, *Texas the Blood of Dracula*, and *Scream of Dracula*, audiences were suffering from tired blood and said "Yaags (but no longer) to the latest version of the *Dracula* legend").

Once American International had control of the film, they planned a nationwide saturation booking: on October 31, 1974, then abruptly and inexplicably pushed the release date back to Christmas 1974. It was cancelled yet again, and the film sat in limbo for five years, until Milton Subotsky bought it and retitled it *Count Dracula and the Vampire Bricks*, at which point (October 1979) it made its dubious American debut and ceased running after just one week! Subotsky's new title didn't make much sense, but at least the man refrained from fiddling with the film itself, and Lee's final *Dracula* film was at least seen the way it was meant to be seen—with an R rating!

It may be unfair to producers and directors as well as audiences to permanently damage a motion picture intended for adults by amputating it in order to win a PG rating to accommodate the kids. But it's a strange business we're in! In the 1950s, *I Was a Teenage Frankenstein* and *Invasion of the Saucer Men* came under fire. In the 60s, they were condemning *Fennos Monsters* and *Roger Corman*. In the 70s it was Hammer, and today it's the same problem all over again with the video nasties' little changes over the decades, it seems.

My guess is that, in the future, the argumentative and controversial world of censorship will still be alive and well. As we edge closer and closer to the year 2000, all our advancements will be scientific, not humanistic, in nature. The rampaging moralists will still be there, as always, shouting and clamoring for someone else's hide. They'll just be technologically more proficient at it.

Like I said, some things never change.

POST MORTEM

could further *relaxation be found*, we could not have come this far without the help of our readers. The great spot the *Movie* competition was won by *Alan Davies* (congressman). *Good* was *perfectly* counted the votes and *discovered* that we had over-estimated their number on the other *Sheddy*, but *Dave*

Nicky Farrell, Dublin

I recently picked up a copy of *HEAT 26* - the first issue I've been able to obtain, and I must say that I was impressed with what you are trying to do. However there are a number of changes in which the magazine in my view, could be improved.

The *Book Column* is disastrous, at least the reviews in issue 26 were bad (I'm not sure if this is the 'new' or 'old' format) of the updates were an insane deluge of information. Some let's face it, horror movies to play over the majority of their notes to ideas put forward in horror literature nearly two hundred years ago, and yet this legacy of classic novels and authors is being totally ignored in your magazine. You are in fact weaning a whole generation onto Film Fantasy! TV Terror Video 'holocaust', and stepping over the true face of horror. I don't think a person can get the same effect from a horror movie as they can from a horror novel. Imagination is the key to maximum effect when dealing with horror and therefore a reader of a novel can play a much bigger role than the viewer of a movie, who has all the ideas put up on the screen in front of him. In essence, a book leads to the writer having to cover less angles than the director and getting a much better overall effect for his efforts. However I'll get back to this in closing.

Campbell's *Column* was great, but gave him more than 6 pages. I was pleased to see James Herbert at last get some of the credit due to him. I don't count him amongst my favourite authors, but he was certainly responsible to some degree for involving me in horror literature. I must disagree with Mr Campbell about the cinema of *Shivers*, however. I was greatly impressed to see such a well thought out and absorbing cinema in a book which I consider to be Herbert's best to date. I normally only read Herbert for isolated scenes or well described situations. *Shivers* was the first of his books which I fully enjoyed from start to finish.

To start with my major complaint, however, which is the not-appearing treatment of horror literature in your magazine. The comparison on videos and films seems to suggest that you are just following blindly the successful format of *Shivers* in the hopes that the format film boom is here to stay, and going by past trends that is extremely unlikely. That much more coverage should be given to literature, not just the Kings, Stables, and Herberts, but to up and coming talent as well as to the old masters, Poe and Lovecraft, Burroughs and La Plante. Ramsey Campbell has edited a number of horror selections, surely he could get the money cheaply enough. I'm sure even that the majority of stories from the thirties and forties have outlived their copyright clause and could be obtained relatively cheaply. The boom may guarantee the success of *HEAT* for a number of years, but still it's an awful shame to print things as easily as you appear to be doing at the moment. I'm not suggesting a radical re-organisation of the format of the magazine, just a gradual introduction of a range of superb literature that an awful lot of people never get exposed to. If it doesn't work I'm sure you would be able to pull out gracefully enough and return to your *Sea of Shivers* format. Leave it open to the readers to decide what the

overall reaction to such a suggestion is but bear in mind that it didn't do *The Twilight Zone* magazine any harm.

G. Palmer, Bishops Cleeve, Durham

I was only 16 when I first saw *Friday the 13th* and the mythology of it seduced me. I never forgot. These days I consider it one of the best horror movies made. Following this I thought the British censor was a bit unfair when cutting some of the best bits of *A Stranger and My Bloody Valentine*. I was bloody furious when I learnt he had cut some of *Days of the Dead* and *Condo* from Britain. Then I was amazed to see that unfortunate women appearing in line-ups into the camera in *Full Throttle* in *City of the Living Dead*. Following the film I began to think the censor was beginning to relax on all was pleased.

Then some enterprising distributors saw fit to release low-budget brain splattering extravaganzas onto video, where you could get away with drills through the skull (*Brain Sucker*) without through the neck (*Death Trap*), 17 minute rape sequences (*Spit On Your Grave*) and apparently real on screen murder (*Death*). These films were doing quite nicely until some boring bleepers got wind of them and decided to tell the law giving a good what they can or can't see of them. Police related video shops, women libbers jumped onto the bandwagon and said these films depicted women in an embarrassing fashion, and a list was drawn up of films that are about to be banned in the country. Out of these 52 films, 13 have cinema cutscreens.

The worst blow has been a recent occurrence. Video film distributors are cutting their most famous *Halloween III: Season of the Witch* being a notorious example in case they're labelled nasty.

The anti rape campaigners are getting away with too much. They are telling us what we can watch and what we can't watch, and I see no reason why they won't be able to keep cutting, banning and censoring as many films as they see fit. Unless we do something about it.

And now the same forces of more repression have created a clause that decides which magazines are suitable for your high street shops, given though the campaigners are dumb enough to be taken in by the clever distributor a publicity on *Snuff* Inc, it is not read they have won the battle for the moment. However, the *Horror* fans know that the *Snuff* and the *Snuff* books always put it in the last row - preferably by their fantastic bangs from the side. *Wish* *Dave*

Nicholas Gird, Canterbury

Congratulations on running such a magnificent magazine as *HEAT* of Horror! So far you've done a fantastic job with the mag, the covers are excellent, the words, ship, adaptations are out of this world and the rest of the mag is even better. Any chance of going monthly? I've just purchased your latest summer special *Dracula* and although I had already seen the first story in print before, I hadn't seen the second, John Burt Foster's rendition of Christopher Lee as Dracula is so life like, it was just like watching the actual film, (congratulations John). I eagerly look forward to the next special and of course the next issue of *HEAT* and any other superbly put together mag you bring out in *Quality*. Keep up the good work and I'm sure readers you won't lose.

Thanks for your support, Nicholas. May we only (hopefully) do more and that yours is typical.

Paul Alexander, Birmingham

Well done! Another amazingly engrossing issue of *HEAT* in its new incarnation, which started off headstrongly and gets better and better. This issue's video bit made it indispensable and probably is a wider audience than its regular readers. Many of them will stick with you, especially when they realise you're as close as I (Many thanks for the list, it must have been a nightmare to compile. I doubt that I'm observant (or knowledgeable) enough to win an *HEAT* or *Warrior* prize, nor it's prize, but I did notice a few minor slips needing thorough fix. Most are just tiny slipshooting errors. I did see a few larger ones, though. Such as a pile of Pamela Hensley in the *Battle Beyond the Stars* entry, when it ought to have been on the opposite page under *Back Pagers in the 25th Century*. Or you could have printed a pic of *Battlefield* *Byrd* Deering, and given us real stars!

Congratulations. You've created *The Gayle's Earth* *Score 50* to someone called Robert Neil instead of Robert Wise (*Escape From the Planet of the Apes* was directed by the unknown Don that David Taylor and *Capitons One* was the work of the talented but variable Peter Hyams, and not like *Wolfbrook* who co-starred in it as *Ward*. And *Shogun* makes did not direct *Clash of the Titans* (though he did direct *Theatre of Blood* a personal favourite of mine). *Samuel* *Gwynne* did.

A good idea, I think would be to list composers, as you've done with *The Audible Horror* as well as directors, which would be a boon to all as soundtrack enthusiasts, as I've suddenly become since getting it for my birthday. In fact, I think a column of regular soundtrack recent releases would be a valuable addition to *HEAT* - especially since fantasy films tend to have the best soundtracks (Herrmann, of course, Goldsmith, Williams, Carpenter, and the newer guys like Horner and Rubenstein, even Mendelsohn). Also perhaps a commentary whether a film is a flicker on video as this is not always the case. *Panorama* and other cinematic process films I frequently find quite annoying to watch (indeed, which offers only about half of the original image, will not always the most interesting half). *The Thing* (Carpenter version) is a good example of a film which has nowhere near the same impact on the small screen as it did at the cinema.

Hope you won't mind. *Yours*, if you take your letter as representation of the staggering number offering much the same sort of corrections to our pages listing in *HEAT 27*. This case over the result and, what there are no

of really, really letters we've received. Just when the magazine wholedunked for us! **Ha!** has already resubscribed twice (24 and then 28 in) to keep everything but for us! **Dave**

Mike Johnston, Rensselaer, Co. Down

Having just devoured **Ha!** in one sitting, I'm writing to tell you what a pleasant treat it was. **Ha!** is without doubt THE horror film magazine. In the space of 3 issues you've surpassed **Sturgeon**, probably your main rival, and in my opinion are rivaling **Cinefantastique** in depth of content and information. I am glad to see you are concentrating on older movies and stars instead of offering pages and pages of reviews on the grossly little films that are dragging the horror film into the mud. After the disappointment of the original **Ha!** all these years ago, I thought I would never see my favorite feature (Media Machine, Answer Desk or History of Horror) back again. My only suggestions are for a feature on Italian horror masters and a colour coverfold—cups, sorry, centrepiece of Carlini's **Mania!**

Glad you're enjoying our new incarnation. Now we're disappointing I guess if I don't have to recommend the excellent A-Z of Italian horror that Allen Jones did recently for **Sturgeon**. If only they carried more features (the **Ha!** guys always outdo the information) wouldn't seem so fresh and original. Although history of horror has only one more part to run, we're very sorry not to be here to give it to you though it would make an excellent trade paperback. **Dave**

Mark Northampton, Bordon, Suffolk

First of all, congrats on your first year! With it I have seen one of the original run of **Ha!** until recently, your new edition makes a refreshing change from the puntable but expensive newspaper **Starline** kind.

After the various requests for more film adaptations, I was glad to read in your editorial that the readers of **Ha!** of **Orson's** wish to be the best. This is a great pity as the scripts were always well written and the artwork of a very high standard. They set a part of **Ha!** that will be greatly missed. My own suggestion for replacements would be a continuation of the adventures of Captain Knoke from the early issues of **Ha!** or, following the lead of **The Monster Club**, some more of R. Chastelard Hayes stories.

I must admit that I have never read any of Ramsey Campbell's horror stories but his columns in **Ha!** are meticulously thought-provoking. It is good to see someone who, when he feels he has done something undocumented here, tries to set the record straight. Finally, I love Paul Mather's stories—it is probably the most original one for a letters page you could find.

Glad to see that Ramsey's columns have set a few minds thinking, that was my intention when first approached them with the idea and, as it turns out, this column has now been picked up for reprinting in America. Recent books from our typewriter include the excellent movie **Incarnations** from **Cinefantastique**, **For the Heart of the Lion** (Northampton's **Ha!** inside the definitive edition of **The Face That Must Die** from Science Press in the US and a collection of his best Lovecraftian stories: **Sold Piece**, if you have never read any of Ramsey's stories or novels **Ha!** is your first step forward and by one. You will not be disappointed. **Dave**



PRICE OF FEAR

PART THREE

by STEPHEN JONES

Throughout the 1950s Vincent Price became established as the screen premier purveyor of chills and thrills. His collaborations with whizkid director Roger Corman, American International Pictures and his association with the works of Edgar Allan Poe led to worldwide recognition. He made more than thirty films and countless stage and television appearances in ten years, and he was at the pinnacle of his career. The horror boom would

center us for a few more years, and Price would remain the undisputed star of the genre.

By 1970 **American International** was still trying to replicate a pair Edgar Allan Poe's reputation. One of the **Barbarians** (1970) starred Price as a 19th century English lord whose unpleasant family was decimated by a witch's spell is apart from beyond the grave. Parodied in America by **ARP** with the line "Edgar Allan Poe probes new depths of Terror." Chris

Wisking's script was in fact based on an original story by Tim Kelly. Filmed on location at the supposedly haunted Grim's Dike Inn in Middlesex, director Gordon Fleisher's unimaginative attempt to recreate the style of *Wuthering* General only really paid off with John Cusack's atmospheric photography.

However, Price's most feature for AIP certainly lacked nothing for style and allowed the actor to create one of the most memorable roles of his career. *The Abominable Dr. Phibes* (1971) was a beautifully styled cost-only horror thriller in which Price played a disfigured and demented doctor. Anton Filsos engaged in a murderous vendetta based on the nine Biblical curses of Ancient Egypt against the surgical team he believed responsible for the death of his wife (an unlisted Caroline Monnet). Cusack again filmed in Britain. *Phibes* was imaginatively directed by Robert Fuest and stylishly designed in 1930s Art Deco by Brian Danvers. "It was a wonderful part for me with a super script," said Price. "Robert Fuest is the best young director I've ever worked with. It's also the first time I've acted with Joseph Cotten in thirty-two years."

The film launched an incentive advertising campaign in America ("Love means never having to say you're ugly") and the strong supporting cast, which included Harry Thomas, Hugh Griffith and Peter Jeffrey, ensured its top-of-bill success.

Price next moved upon a couple of made-for-television movies: A routine crime thriller, *What's a Nice Girl Like You...?* (1971), and *The Arctic Computer* (1972)—the latter a science fiction adventure set in an overpopulated 2038 A.D.

With the commercial and critical success of the first film, it seems a long before AIP asked him to reprise the role of Anton Phibes in an under-rated sequel, *Dr. Phibes Rises Again* (1972). This time the battery-vampire vowed to restore life to his dead wife by unleashing an ally: a hidden beast in the Egyptian necropolis, but this time he was not only pursued by Scotland Yard, but had to outwit a merciless rival, Blatterbach, a 190-year-old scientist (played with gusto by Robert (David) Yergo). Quail, who also recalled the secret to survive Blatterbach's colleagues were even better than in the first film, director Robert Fuest gave the actor a small life quality, and along with Jeffrey, Terry Thomas and Griffith returning from the first film, the support boosted careers by Peter Cushing and Beryl Reid ("Beryl's husband's wife are wonderful," Price enthused). "He turned *Phibes* into a visual masterpiece. This puts it into a class above the average horror film when they're as stiff as fog and dreary Gothic sets."

But this time the various settings were less impressive and more gory than those in *The Abominable Dr. Phibes*, and the sequel failed to repeat the success of its predecessor. Sadly, a proposed third episode announced by Roger Corman titled *Phibes II* or *The Bride of Phibes*, to co-star Price and Roddy McDowall, failed to materialize.

However, Price and McDowall did appear together along with Price some time leading lady Helen Hayes in the *The Snopce Sisters* television movie, *A Black Day for Blackwood* (1973). Price portrayed an old-time horrorster accused of murdering his wife at a summer beach film festival, and the film included shots of him hawking it up as a typical mad scientist, released with clips from Universal's original 1931 *Predominance*.

Using a similar idea as his two *Dr. Phibes*



movie, *Unseen Actors' Theater of Blood* (1972) brought Price back to London to star as a demented stage actor. Edward Linnhart, who was presumed dead. With the assistance of his daughter (Gina Rigg), he set out to kill off a group of feckless critics with parodies of Shakespearean murders. It sounded like a good idea and the producers collected together an impressive line of guest stars: Ian Hendry, Harry Andrews, Carol Browne, Robert Coote, Jack Hawkins, Michael Hordern, Arthur Lowe, Robert Morley and Dennis Price, with M. A. O. Sheen and Eric Sykes representing the forces of law and order. "The cast was so good," recalled director Douglas Hickox, "that all I had to do was open the dressing room doors and roll the camera." It was a shame Hickox did no more. Although Price was impressive in no less than ten classic Shakespearean roles ("A feat for an actor!" he exclaimed), the gruesome murders lacked threat and imagination of the *Dr. Phibes* films, and simply came across as pathetic and tedious. Granted with good production values, the film needed a lighter touch than Hickox could give it. Indeed, however, include one of the script's most offbeat credits: "Choreographer of Martha Graham's".

Price and actress Carol Browne met while filming *Theater of Blood* and she subsequently became his third wife, moving to his home in Beverly Hills.

Price's next film was released a *colossal* success in 1974, but was originally filmed the previous year under the much better title *The Ravagers of Dr. Death*. This American International Pictures production was very loosely based on the novel *Destiny* by Angus Hall and recruited the actor with co-star Peter Cushing and Robert Quarry. An entertaining horror whodunit, Price played a Hollywood film star, Paul Toombs, whose successful series of *Dr. Death* movies was abruptly terminated with the disappearance of his fiancée. Perpetrated many years later to revive the character in a new television series, he travelled to England, where the nightmares and killings began again. The crimes, where Toombs initially stepped out of a movie screen to confront the murders, had an almost surreal quality, whereas James Clerk's workmanlike director was enhanced by a number of clips from the old AIP-Corman films, resulting in a "Special Participation" credit for Price's late colleagues, Boris Karloff and Bela Lugosi.

While in London, Price found the time to supply the voices of the arch villains, Grand Vile, an Answer in Richard Williams' full length, self-financed animated fantasy. At the time the project was titled *The Amazing Nerveless*, but over the past decade it has gone through a number of title changes (*The Tial* and *The Cobble*, *The Tial* and is only now naming completion—ten years and \$16 million later—as *The Tial Who Never Gave Up* with the help of Star Wars producer Gary Kurtz.

Price made a guest appearance in *Perry's Progress* (1974), the second of two silly sex comedies about the world's first private-parts consultant, and he appeared along with Donald Pleasence in the gay drama *Justify* (see *Part* (1974), a Canadian remake of the 1942 film that starred Glenn Miller).

Originally made for television, *The Devil's Triangle* (1974) was a documentary narrated by Price about the many unsolved disappearances of boats and planes off the coast of New York. "I met a woman in New York who had cancelled her vacation in Bermuda after seeing it," Price recalled. "She told me that the film scared the hell out of her!" The producers subsequently gave a theatrical release.

Price also lent his vocal talents to the musical fantasy *The Butterfly Ball* (1976), meaning

1 Top and central: Newspaper ads for *Gray of the Darkness* and *Dr. Phibes*. Unseen Vincent Price as the majestic but evil *Phibes*.



a blend of love, sex, and suspense inspired the book by Alan Price. Other prominent reviews included *Temper*, *David Thompson* and *Joe Gillan*.

The actor's distinctive voice was soon in demand. In 1958 he recorded a commercial about America's second largest wine, *Amontillado*, and the same year portrayed a host of national disasters on *Days of Fury*. However, it was his role as the small person to give him the exposure he deserved as an actor.

Whenever the opportunity arose, Price has continued his love-affair with television. Lampooning his own image as a former star and art connoisseur appears *Lucia Ball in Here a Lucy/Lucy Cuts Through Price* (1976) or co-starring with Joan Marcell as the world's greatest flaccidist in *The Amazing Alamo*, in *The Love Boat* (1976) or *Shaul* (1976). The actor was better served by two appearances in *David Searling's Night Gallery* (1972). In Searling's own *The Class of '89* he played a professor leading a class of students a course in literary study. *The Return of the Superman* was a police version of *Clark Ashton Smith's* short story which starred Price as two scientists who employ a time factor (Bill Bixby) to decipher an ancient Aztec manuscript.

Price also appeared in another dual role in the *Alfred Hitchcock* episode of *Television's Women* (1976) before starring in his own short lived television series. In *Time Express* (1976) Price and his wife Carol Browne played Jason and Margaret Windsor who gave couples a chance to travel back in time around a mysterious built to solve crucial moments in the past and possibly alter the future. The two stars edited a batch of films to an otherwise overly sentimental reworking of *Pentecost Island* and *Time Tunnel* and the series was profitably cancelled after only four episodes.

The husband and wife team also appeared on the London West End stage in a revival of Jean Anouilh's *Antigone* and while filming in Britain, in 1973, Price regularly commuted from London to Manchester every week to captain one of the teams on BBC TV's *Myths and Legends*. Also for the BBC Price narrated a series of teleplays under the title *The Price of Power* first broadcast on the World Service. They were so successful that he had to come to record the programme in a visiting Britain.

Around 1979 actor Tony Baker announced Price intended to gain a feature film version of the popular BBC TV series *On the Who* off the ground, even with the promise of Vincent Price to play the villain, he was unable to interest anyone to supply the necessary finance.

That year Price made a brief cameo appearance in *Scavenger Hunt* which he described as 'terrible'. Price's character died early on, and his grasping role was positively killed each other for his inheritance. The forgettable comedy was only notable for the talented and wasted by director Michael Schultz. Richard Benjamin, James Cox, Stephen Collins, Ruth Gordon, Gene Lockman, Casson Little, Betty McDowell, Robert Morley, Richard Mulligan, Tony Peluso and Dirk Benedict!

Another film announced at the time *Family Death* set to star Richard Price, Cecily Tyson and Price, was never made, but the actor made a welcome return to Britain and to the film for gained the following year. Producer Milton Subotsky's *The Monster Club* (1980) was given a very poor release in both Britain

Two off to the *Beach of Blood* (Exp) Price as the madman actor (The actor's name) David Price and his daughter (The actor's name) played by Diana Figg



and America's unspectacular horror film aimed at children, it was an attempt to recreate the success of Subotzky's *Amicus* films of the 1960s, combining music and make-up. Price played technicians and craftsmen amongst an elite cast that included Donald Pleasence, John Carradine, Stuart Whitman, Richard Johnson, Britt Ekland and Patrick Magee. Benoit's a concept and first short stories by horror writer R. Charles Hayes. Price and Carradine had obvious fun with the little episode until the establishment of the title.

Then it was back to make the roller coaster for what Price described as 'a political cartoon'. *I Go For It* (or just *Page 1981*) was based on the last electoral campaign by Walt Kelly and utilized model animation and the vocal talents of Price, Ruth Suss and Jonathan Winters. Set to be released during the American Presidential elections, the film ran into distribution problems and has rarely surfaced.

For Walt Disney Productions' short film *Vincent* (1981) Price's narration was in rhyme. Once again model animation was used to tell the story of a young boy who struggles to make a date - Vincent Price - by meeting Edgar Allan Poe and having a backup for strange experiments.

The actor's long-awaited return to both came with *House of the Long Shadows* (1982). Suggested by the Dan Aykroyd often filmed novel *Seven Keys to Hysteria*, this entertaining, idiosyncrasy was an old-fashioned mystery. In the last British horror film tradition, for the first time, director Peter Kosminoff united Price with fellow Masters of Terror, Christopher Lee, Peter Cushing and John Carradine in an atmospheric tale of a young enter the personalities Dean Ames Jr. I presented twenty-four hour coverage of a novel in Old Darkhouse. Each of the stars obviously relished sending up their screen image, but the style is genuine and Price's entry is a classic moment.

Unfortunately *House of the Long Shadows* had completely little exposure, an accusation that couldn't be levied against the actor's next project. Price had known pop star Michael Jackson for many years, and his record producer Quincy Jones approached him to record a "horror song" for the film. It was the young star's new album he readily agreed to took just two hours and the result was *Thriller*, which went on to sell more than 30 million copies. The song was subsequently converted by director John Landis and making around Price Baker into a classic zombie rock musical film, and Price's narration was retained. Pleasence (he was never asked to appear in the phone, but would have refused anyway. At 14 minutes he thought it was too long for the song, but decided Baker's effects as "superb" and "killed the dance numbers to a better of half").

Sadly the actor's next film was not in the same class. After the greatest heights of *House of the Long Shadows* and *Thriller*, Price was reduced to an embarrassing cameo in *Bloodbath at the House of Death* (1983), a satirical, adult horror-comedy designed to showcase the talent of British disc jockers Kenny Everett. As the tasty leader of a 5-star out, Price's dialogue of crude expletives did not stop him from rising above such depressing-probation. The film was released directly to video cassette in America.

His most recent film credits once again showcase his undiminished voice, as part of screen Shelley Duvall's series of all-star fairy

1 First Project: the Dr. Death make-up in *Madhouse* (1980) Adding dignified looks to his horror appearance, Price is a masterpiece of examples in the *Madhouse* Club.

tale genre. Price appeared as the Magic Mirror and narrated *Seven Wives and the Seven Dwarfs* (1984), and he even sang a Harry Houdini song in the Marlene Dietrich in *Wall Street* (a new animated short) *Ball of Broken Steel*.

Although he has been in some notable roles since the mid-1970s, only occasionally appearing on screen in a starring role, Vincent Price has remained active, his dedication to sets and his enthusiastically well-known that stage show based on the life of Oscar Wilde. For the past four years Price has been the host for the American PBS television show *Mythology*, introducing such British-made series as *Rumpole of the Bailey* and *Willingham of Spain*.

Over the past decade Price's career has been erratic, his film roles tend to be a mixture of the past successes and his early film, a screen role that stretches him as a performer. But at the age of 73, Price has undoubtedly paid his dues as an actor and has taken on the mantle vacated by Boris Karloff as the world's Grand Master of Horror. He is content to do only those projects that interest him and keep the world with his work.

In a career that spans five decades, Vincent Price has given us a wealth of memorable performances and a legacy of films that will endure for many years to come. As long as he can continue to work he has no thoughts of completely retiring. "There's never no time to retire," he concluded. "And then my grandchildren will read: 'I'll be back!'"

THE HAMMER INTERNATIONAL FAN CLUB

Welcomes
All
Hammer Enthusiasts

— £4.00 per annum —

Quarterly Journal
and
Conventions

S.A.E. to:-
Colin Cowie,
Club Secretary,
288 Lunsford Lane,
Larkfield,
Maidstone,
Kent,

HISTORY OF HAMMER Part 10

When Dinosaurs Ruled
the Earth
to
Blood From the Mummy's
Tomb
1970-1971
by BOB SHERIDAN

In 1970 Warner Brothers released *When Dinosaurs Ruled the Earth*, Hammer's first (and only) real attempt to duplicate the success of *One Million Years B.C.* (see part seven of this series). Director Val Guest scripted working with a trademark and expanded prehistoric language devised by J.G. Ballard. The central event of the film's story is the "birth" of the moon, which is depicted as a fragment broken away from the sun. The moon begins to form as a separate entity at the film's beginning, and its gravitational effect on the earth causes a climactic tidal wave at the finale. The main body of the film depicts a young girl (Victoria Vetri) fleeing the perils of her tribe, who have blamed her for the moon's breaking apart from the sun. On a journey of discovery, she discovers a prehistoric occurrence regarded by the primitive populace as a highly unusual and phenomenal. They want to kill her to please their supposedly enraged sun god, and she, naturally enough, wants to stay alive. During the course of a series of pursuits, captures and escapes, she manages to arrive at the Mummy's Tomb (Robert Harwood) from a less explicit title than her own. Inquisitively, she discovers a skeleton and a dagger. Eventually, she is almost destroyed by the tidal waves, which can lay the lovers to safety.

The film is so concerned with Ms. Vetri and the moon that some of the dinosaur sequences, which one would expect to be excellent, seem anticlimactic. *One Million Years B.C.* conveyed much more effectively the dominance of nature, and its dinosaurs emerged as men feigning of nature's raw aggressive power. Rather than announce *Dinosaurs* emphasize primitive ideology, and it is here, not in the dinosaurs, that the film's primary fantasy lies. As far as the dinosaurs themselves, they are expressive but not awe inspiring, and the film's human characters seem to regard them more as an annoyance than inspiring awe. The best dinosaur scenes were created by Jim Danforth, who got the impression that he was hired because Hammer felt that his cool look more quickly than Ray Harryhausen had on *One Million Years B.C.*, though Danforth himself maintains that nobody in the field of animatronics works faster than Harryhausen.

Hammer had anticipated a sequence involving giant ants, as well as perhaps a few moments being depicted on land by the tidal wave, but these proved impossible to include on the film's schedule and budget. In order to complete the effects on schedule, Danforth was forced to utilize fellow American animator David Allen, who handled the sequences



Young Victoria Vetri fighting monstrous *When Dinosaurs Ruled the Earth*. (Shared credit for the prehistoric sequences from the same film as above, do they get their money?)



featuring the shield-necked chelonosaurs without screen credit. In an awkward budget stretching move, Hammer added Chinese Scope footage from Owen Allen's 1969 version of *The Last Man on Earth: When Dinosaurs Ruled the Earth*. Since *Dinosaurs* was not shot in an anamorphic widescreen process, the Scope stock footage was compressed to half its natural width when projected. It's with the rest of the film.

Despite location shooting in the Canary Islands, *Dinosaurs* has a more artificial and expensive than *B.C.* While *B.C.* cinematographer Willie Cooper had emphasized expensive panoramas, Dick Bush employed a stylized approach to the colour and overall look of *Dinosaurs*, giving it a more artificial appearance. Composer Mario Nascimbene scored the film along the same lines as his music for *B.C.*, with overtones of his burial at sea music from the finale of Richard Fleischer's *The Vikings* (1966). The film's greatest departure from the ingredients of *One Million Years B.C.* was the inclusion of three male stars (all cut from the American release, which turned out to be a mere sample of what Hammer had in store with their next release).

In collaboration with American interested producers and producers Harry Pines and Michael S. Harris, Hammer's new horror film series with *The Vampire Lovers* was set by Tudor Gates from J. Sheridan Le Fanu's *Carmilla*. While the film was still in production, Sir James Carron negotiated a sequel, *To Love a Vampire*, with MGM-EMI. The British distributors of *The Vampire Lovers*, Obviously Hammer regarded that version of *Carmilla* as something special, and it was Tudor Gates had worked on *Barbarians for French director Roger Vadim* whose *Blood and Roses* (1967) was a subtle, erudite contemporary version of *Carmilla*. For *The Vampire Lovers*, Gates retained the original period setting and restructured the story into a straight chronological telling of the tale's events (many of which were revealed in flashback in the original). Most importantly, Gates made the story's main character a female vampire, over a fallen.

Cast in the role of the enigmatic-obsessed vampire, Marcella Mercante (aka Marcella and Carmilla was European actress Ingrid Pat, best known for her supporting role in Brian Hurst's 1969 film of *Alaska MacLean's White Eagles*). Working closely with director Roy Ward Baker himself a longtime Carolee fan, she developed her characterization beyond the script to the extent of adding a subplot element - Marcella truly falls in love with her main victim (portrayed by Marianna Brandt). The producers' concern for quality on the part of star and director added circumstances in the making of *The Curse of Frankenstein* (see part two in *HoH 99*). The quality of the film was further bolstered by an excellent supporting cast, including Jan Finkel (shortly before his starring role in Roman Polanski's *Macbeth* and Alfred Hitchcock's *Frenzy*) and Peter Cushing. Rather than a mere rehash of his usual British Hammer vampire film role as Professor Van Helsing, Cushing's supporting part in *The Vampire Lovers* is far removed from the earlier expert vampire fighter. Here regarding the bewildered uncle of one of Ms. Pat's victims (Pippa Steel), providing an object lesson in how much can be done with such a role, though it must be noted that he is still given the honour of destroying the vampire in the film's end.

The quality and success of *The Vampire Lovers* was such that the movie (which in the USA by Continental Pictures) of the sequel, entitled *Lost For a Vampire*, they had been a mistake. Though Tudor Gates regarded it as the



test of his Hammer script, the film—written from heads in other areas Director Terence Fisher, finding that he was incapable of handling the film's exterior sequences due to his leg injury (see part nine in *Ham 200*) resigned. Henry Fink considered taking over direction, but fired Jeremy Sangster when he conveniently happened to arrive in England (having moved to California several years earlier). Peter Cushing, whose role as Dracula Glen Barton had been specifically written for him (after film underpinments), later became ill and was replaced by the much younger Ralph Bates.

Lost For a Vampire, not, surprisingly, emerges a bit of a muddle. Although quite visually appealing (thanks to director Don Mingaye and cinematographer David Muir), it suffers from Sangster's campy direction of the cast and the naming of lovely Yvonne Snow as the central vampire role (unaccountably, Carmilla is now her real name, and Mirilla her alias, in a reversal of the situation in *The Vampire Lovers*).

Rather than finding Ingrid Pitt return as Carmilla in this sequel, Hammer cast her in the title role of *Countess Dracula*, a film concerning another (Dracula not vampire!) instead of others (yes, not all Hammer horror along the lines of *Dracula*). **The Mad Monk** (see part seven in *Ham 200*) being inspired by the exploits of the infamous 18th-century Hungarian Countess Elizabeth Bathory, who (among numerous other atrocious) bathed in virgin blood to preserve her youth. In *Countess Dracula*, Bathory (renamed Nadasy) is presented as an old hag who regains her youth and beauty (temporarily) each time she indulges in one of these brutal blood baths. Directed by Peter Baum, the film strikes an uneasy balance between historical drama and more typical Hammer horror. Ms. Pitt was particularly dismayed at having her performance reduced by a British actress as she had put much time and effort into developing the voice—youth and old—for Countess Nadasy. The second Hammer film released in Britain in 1971 (this time, through the Rank Organisation), *Countess Dracula* waited nearly two years for its heavily censored American release (by 20th Century Fox).

Columbia Pictures handled Hammer's next release, *Conquest of the World*. The title is misleading and more, since Hammer neglected to include any "creature" (except a missing one!) in their latest (and, as it turned out, final) protohistoric "epic." Director Don Chaffey was refused an apparent effort to duplicate his success with *One Million Years B.C.*, and footage from *B.C.* was incorporated into the new film. Stunning beauty Julie Ege was given the leading role but (like Victoria Vetri in *White Drizzards Ruled the Earth*, failed to achieve the stardom attained by Raquel Welch after *One Million Years B.C.*).

The next Hammer film of 1971, released by MGM-EMI, marked the start of another Hammer trend. **On the Beach** was based on the popular television series of the same name and was the first Hammer Comedy Special. As Hammer's newly appointed managing director, Michael Carreras decided it was time for the company to branch out and explore new areas of exploitation (inspiring Television First to do the same of Hammer's).

(Top) Peter Cushing about to stake his beautiful Mirilla (Ingrid Pitt) in *The Vampire Lovers* (below): Max Fahey and Yvonne Snow as *Lost For a Vampire*—lovely mad!

earliest successes (see part one in *Holt 18*), and Carreras obviously felt that I was time for fighting to strike again.

Meanwhile, Hammer continued to explore more familiar territory via horror projects set up by Dr. James Carreras. The last Hammer film of 1971 consisted of two "double bill" horror shows. The first package, comprising *Hands of the Ripper* and *Tears of Evil*, was released by Rank in Britain and Universal in the USA. Directed by Peter Sandy, *Hands of the Ripper* starred Edw. Fenech as Dr. John Frisford, a London physician obsessed with the case of the mysterious Anna, the psychotic (and psychopathic) daughter of Jack the Ripper, triggered by childhood memories. Anna has an unfortunate tendency to take on her father's murdering personality at unexpected moments. Frisford's efforts at curing Anna only result in more deaths, culminating in the demise of both doctor and patient.

Once again, Sandy liberally borrowed date (and contemporary) ingredients with Hammer horror, this time resulting in effective periods of atmosphere and a mood of haunting pathos. These qualities — and more — were missing when *Hands of the Ripper* was shown on American television. Compounding the damage done by the expected heavy censorship was the addition of a framing story and narration featuring two psychiatrists discussing Anna's extraordinarily case. Universal had similarly altered *The Phantom of the Opera*, *Rose of the Vampire* and *The Bell of Frankenstein* for American television; fortunately, *Hands of the Ripper* marked an isolated instance of Hammer films anywhere returning to its original premise.

Tears of Evil was the third entry in Hammer's Carreras series, and was again written by Tudor Gates. Rather than placing us where Lord Peter Venetia's left off, however, Tudor takes about two hundred years before the first full film, and features a sequence in which the ghost of Countess Maria (Karin Karth) welcomes her distant descendant, Count Karminas (Dennis Hopper). Obviously plot continuity was not a major consideration here; the expected vampire sex and violence were retained, but placed in the new context of a tale of familial witch hunt ended by Guyton Hall (Peter Cushing). The film bears *Markheim* and *Mary Collinson* as well as a niece, one of whom becomes infatuated with Count Karminas. Apparently somewhat influenced by Michael Reeves' *Witchfinder General* (1968), *Tears of Evil* is overloaded with dramatic ingredients. Ray Bordenard used representing the interior of Castle Karminas as a stage set, and Dale Bach's stylized cinematography heightened appropriate. Former *Avengers* (TV) director John Hough managed to bring suitable excitement and/or atmosphere to a number of scenes, but the overall effect is predictable, cluttered — a problem only compounded by Universal's censoring of the film for US release.

Tudor Gates wrote a fourth Carreras script, *Vampire Hunters*. But this failed to hit Lord Peter Venetia and *Tears of Evil* to gain international popularity, coupled with Michael Carreras' waning interest in horror films brought an abrupt end to this brief series.

Dr. Jekyll and Sister Hyde and *Blood From the Mummy's Tomb* were paired for release in Britain by MGM-UK and in the USA by American International Pictures, written and directed by two *Avengers* veterans (Brian Clemens and Roy Ward Baker, respectively). Dr. Jekyll and Sister Hyde was a witty amalgam of all classic horror ingredients presented with a contemporary point of view. The film glides from one odd premise to the



next, opening with Dr. Jekyll's plan to cure his disease. Given enough time, Jekyll (Michael Bate) feels that he is capable of just that, by combining one disease at a time. Of course, under ordinary circumstances he would die of old age long before completing the tedious task, and so his first step will be to develop an "elixir of life" to prolong his existence. This is accomplished using female hormones (initially taken from corpses in a chemical house where their supply is exhausted). Jekyll indirectly loses enormous sums (Robbie Butler (Bar Dean) and there ("any" Ca here) who quickly turn to murder in order to meet Jekyll's needs.

Satisfied that he has developed the potent formula, Jekyll takes it — and transforms into a woman (Marlene Sawad). Referring to his original gender, Jekyll determines to pursue his remarkable experiments, but Butler has been changed and is astonished: it is a film pit by their outraged neighbors. Obsessed with his work, Jekyll decides to do heavier killing and obtains a prostitute as his mistress. In due time, he becomes Jack the Ripper. Meanwhile, Jekyll's female alter ego, for whom he creates the identity of his sister, the widow Mrs. Hyde, increasingly dominates his life despite his resistance. When Mrs. Hyde murders Jekyll's friend Professor Robertson (Gerald Sim), Jekyll rebels against her in their final confrontation. Jekyll repeatedly transforms into Hyde and back again, ultimately going through a grotesque composite of the two forms.

Rayn Baker brought a remarkable sensitivity to his role, stilling the film immeasurably in avoiding its many potential pitfalls of absurdity. Marlene Sawad, model in her performance with the man incarnation of evil, and her surprising resemblance to Baker created an unexpected credibility. Director Baker unified the proceedings with a light touch of world detachment, surprisingly overlooking the plot's wild events with the genital mutilation of Jekyll's upstairs neighbors who unwittingly comment on the scene. (The introduction of Hyde as Jekyll's sister prompts the remark, "I wish I knew he had a sister.")

Blood From the Mummy's Tomb, scripted by Glen Wadding from Mark Stoen's novel of the *Seven Years*, rehearsed typical living mummy horror traditions, and instead offered a fairly brutal, repelling of Stoen's novel of information and an evident quest. Unfortunately, the production itself seemed to suffer the effects of a curse. Shortly after shooting began, Peter Cushing's wife died and the actor left the film. Cushing's scenes were reshot with Andrew Keir, who can pretend the role of Professor Rado. Then, during the final week of shooting, director Seth Holt suddenly died. Michael Carreras completed the film's direction and also altered the film's storyline somewhat during editing. As finally released, *Blood From the Mummy's Tomb* is uneven and uneven. The heavy-handed acting in the footage shot by Carreras clashes with Holt's style, and the storyline is exceptionally difficult to follow. Adding insult to injury, Carreras touted the film as the final Hammer horror in which the hero (George Coulson) dies. Obviously he had forgotten Richard Pasco in *The Gorgon* (see part six in *Holt 20*) — or assumed the film's public had done so.

The two faces of legend PM — after Michael Bate and, before, as Countess Elizabeth Karminas in *Vampire Hunters*.

FILMS

Key to abbreviations used in this bibliography:
Ref. = journal reference where released
Ch. = film chapter by
Sc. = screenplay written by
Ph. = film photographed by
Art Dir. = Art Director by
Set = set design
Mus. = Music composed by
Exec Prod. = Executive Producer
Assoc Prod. = Associate Producer
Prod. Producer
Dir. = Directed by

1870-71

[illegible]

Table 1

[illegible]

1. *Journal of Management Studies*, 1997, 34, 103-117.

English Name (in Latin) German Name Italian Name
 Wolfgang (young) Johann Michael (Michael) Michael (Michael)
 'Wolfgang' (Michael) Michael (Michael) Michael (Michael)

[illegible]

(2) according to legend in *The Singaporean* comes out in the early part of the month of a year. Although, perhaps, *Singaporean* is intended to signify and not the first issue ever published.

[illegible][illegible]

Extensive sampling of the European market leded with 14 000 individual observations who identify themselves. With subsequent far greater sampling the aim of increasing their (strong) relevance in the marketing process and better to serve.

[illegible]

Journal of the American Statistical Association 95(452):1089-1092, 2000. Copyright © 2000 American Statistical Association

[illegible]

Received 10 May 2006; accepted 10 May 2006

© 2005 Blackwell Publishing Ltd *Journal of Internal Medicine* 258: 103–110

Copyright © 2007 John Wiley & Sons, Ltd.

1994, Foster had 21 jobs; pregnant, diagnosed with AIDS, gave birth and died. Birth to attorney Richard (Dick) George Foster, 34, 10000 10th Avenue, Glendale, 91201-3100.

For more details, call 1-800-848-6888. Inmate phone numbers are listed in the County of Santa Clara Jail Roster. For more information, call the Santa Clara County Jail at (408) 299-2222. For more information, call the Santa Clara County Jail at (408) 299-2222.

[illegible]

Members: Kathryn Lee Jones, Deborah Mary Collins, John Hammond, Peter Gough, Alison Mack, Mike Lee, Susan Gray, David Evans, Peter Edwards, Gordon Brown, Michael Smith & Jonathan Thompson M. 1992

Dr. John Stange, the author of *From the Heart of the Heart*, is a professor of psychology at the University of North Carolina at Chapel Hill. He is also the author of *The Heart of the Heart*, a book about the heart and its role in the body.

[illegible][illegible]

Dr. Ray Ward Baker, D. Brian Clemens, Ph. Howard
Wardlaw, Dr. Don Robert Jones, Ed. William Neebe, Mr.
Edward Winkler, Prof. Albert Winkler and Brian Clemens, Ph.
William Winkler, D. Jones, D. Jones.

1. **Identify the problem.** The first step is to identify the problem. This involves understanding the symptoms and the context in which they are occurring.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 105–112

James Earl Ray, John Farnham, Virginia Lee Corbin, Margaret Furst, James Earl Ray, Michael, Hugh Hefner, Elizabeth, George, Michael, and the

General of the House: Mr. Arthur Grant, Tel. No. 1000
 Messenger: Lt. Felix Hildebrandt, Tel. No. 1000

Partial melting of United States' economy, says
congressional chief, United States' economy, says
congressional chief, United States' economy, says

Figure 1 **Flowchart** of the study design

[illegible]

DARK KNIGHTS

Page 10 of 10



Trains of Britain's actors who have been knighted for services to their profession are not, perhaps, among the first names to come to mind when thinking of humor and family movies. Most of the honorees have flourished on their work on the stage and an appearance in any sort of film can be considered a rarity. Nevertheless, three of our multi-talents have each appeared in a surprisingly large number of American and many of the different Best Boys or Best Girls regulations of how much they make each year (see list).

We began in 1939, when Gaumont British lost their plans for Britain's first major home film. The services of Boris Karloff were acquired, along with those of American director T. Hayes Hunter and a German make-up man. *The Ghoul* was rolling. Based on a novel and play by Frank King and Leonard J. Hines, and scripted by three different writers, the film is now the least remembered

Karloff plays Professor Melford, an eccentric Egyptologist who has acquired a precious jewel (The Carnal Light) because he believes it will grant him immortality. Gail has described the order in the jewel to be tied in his hand and seems that if it is stolen he will rise from the dead for revenge – naturally someone steals it. Karloff comes back to life and the jewel changes hands, with considerable rapidity thereafter. Mixed up in all this are Lonnie Tinkle, Dorothy Hays, Robert Strauss and, perhaps, Richard.



Sir Laurence Olivier as the tormented figure of Iago in *Othello* of the 1950s.

well as (and this is where the story really starts) Sir Cedric Hardwicke and Sir Ralph Richardson. As that of them were tried at the time, of course, though Hardwicke was knighted the following year. He plays Broughair, Marlow's lawyer, as an efficient Victorian caricature, with a face that seems to move hundreds of petty vices and pining girthing come Richardson. In his first British role, player Rev Roger Hargreaves, a beguilingly to be true comic who turns out to be one of the wrong villains of the piece.

Three years later Hardwicke and Richardson were together again in *Things to Come*, their G. Wells apoc of life on Earth from 1936 to 2036. Richardson plays The Boss, a bullying bible-thunderer who comes to power in 'Everytown' (a London) in the aftermath of a new thirty years war (1940-50). His brief rage, a small war with Cuba (Raymond Massey) drops peace gas on him, inaugurating the rule of Science and Scientificity. Hardwicke appears in the last portion of the film, as a part originally intended for Ernest Thesiger. He plays Theodoricus, an artist, rebel and critical progress. He leads the people of 2036 in revolt against the attempt to put a young couple into space, and is caught with thousands of his followers in the result as the peace cannot be lifted.

And his knight, Sir John Chamberlain, makes an appearance in the film, as an elderly justice dying the war. He gives up his garment to save the life of a little girl (his only other role

remotely connected with the genre is as the M.I.5 agent in *The Mind Benders* (1963), a borderline of film about sensory deprivation experiments and brain washing, a sort of forerunner to *Altered States*).

Returning to Sir Ralph, he was in another G. Wells adaptation in 1938, *The Man Who Could Walk Miracles*, as Col. Winstanley, a rather bossy war mytype who is so against the miracle-working footpads as a good deal that he tries to shoot him. This was also Richardson's last role in a fantastic film for over thirty years. More about him when the time comes.

Hardwicke, meanwhile, moved to Hollywood, appearing in the evil Frodo in *The Hobbit* and *The Rings* (1977) with Charles Laughton, as Vincent Price's villainous brother in *The Invisible Man Returns* (1962), and as Dr. Ludwig Frankenstein in *The Ghast of Frankenstein* (1942), though in the Universal serial with Lon Chaney Jr. taking over from Karloff as the Monster and Bela-Lagoo making a second appearance as Igor. At the second son of the Unfortunate Baron Henry, Hardwicke attempts to correct the age social barbarism of his father's creation by occupying the Monster's brain with Igor's. As an experiment, the operation leaves great deal to be desired. The Monster goes wild and the customary fire soon puts a stop to his rampaging. *Invisible Agent* (1942) featured Hardwicke as Conrad Stoffer, a Nazi agent

out to find the secret security formula before the Japanese (with Peter Lorre) get his hands on it. In 1944 he appeared in the third movie version of *The Sign of the Cross*, with Greig, Maria O'Brien and George Sanders, and in 1945 his film was featured in *The House of Gothic* (1945). Another interesting job was another G. Wells film *The War of the Worlds*, in which he read an approximation of the book's opening and closing paragraphs – the former over Christy Brown's (a) startling painting of a landscape. He played the Devil in *Hell* (1954) and appeared on TV in episodes of *The Twilight Zone* (John Howard) and *The Outer Limits* (John of Things Unknown as David McCaughy) about his death in 1964.

Also in Hollywood during the Thirties and Forties was C. Aubrey Smith, who made in a distinguished stage career in Britain for an equally distinguished career in supporting roles in Hollywood films. He was in *M. D. M.'s Terrors*, *The Age Man* with Johnny Weissmuller, *The Tunnel* (a la *Trans-Atlantic Tunnel*) (1934), a British remake of a German French film *Dr. Jekyll and Mr. Hyde* (1941) with Spencer Tracy, and the apocalyptic film *Phantom of Fantasy* (1942).

In 1945 Sir Michael Redgrave made his first of film debut in the first of all apocalyptic horror films, *Quail of Night*. He appeared in the last, and most famous story, as Maxwell. From the scientific wisdom during appears to life. There is no gradual descent into madness here, since Maxwell is clearly sane from the beginning of the apocalyptic. That, though, doesn't detract from the power of the story's climax when Maxwell imagines he has become the dummy. Slightly enough although Sir Richard Attenborough has never appeared as a character in a fantasy film, he once essayed into the genre as a director. *Mega* (1978) is a fantasy of a length to make of heaven (a long story). In 1946 Redgrave was in *Monstrous Night* (a la *Dr. Jekyll and Mr. Hyde*) as Dr. Jekyll, the Thought Police. ('He will force you to hate – forced you to love') concerned the patient over an image of Redgrave's (a strong face). He played the Uncle in Jack Clayton's *The Innocent* (1961), based on Henry James. *The Turn of the Screw* (and in 1950 appeared in *Goodbye, Germany*, a psychological horror about murder mystery).

During the Fifties Sir Michael Wolff appeared in two roles in British horror movies, as *Evangelist*, the music-making prophet who can make Trinity (Hildegard Knef) sing solo in trance, and as Dr. Callaghan, the mad scientist vampire of *Blood of the Vampires* (1958), one of the first films made by other companies to imitate the Hammer style. Destroyed by a snake through the heart at the beginning of the film, the doctor is soon brought back to life and back to work as the head of a lunatic asylum, using the patients for experiments in his search for a cure for his 'blood disease'. He is not above using brute and soon has a sane and sane young doctor (William Burt) incarcerated in his asylum to act as his assistant. He then Shelley and Victor Madson (as Karl) the uniform resident homicidal are also in the film. It is a very early use of the top mask. In several respects, the much later *Terminator* film *Frankenstein* and the *Monster from Hell* is almost a remake of *Blood of the Vampires*. Also in 1958, Wolff appeared in the British film *Execution in the Sun*, an attempt at *Destination Moon* type mock documentary. His last fantasy film role was as the surgeon in the French/British remake of *The Worlds of Gulliver* (1956), but in most surviving prints of the film his appearance is cut to a few seconds during the film.

Although Sir Michael Redgrave didn't make an appearance in a proper horror film until

Demon of the Mind in 1971 is from which an amphetamine-published & left thriller put him to rest in the film a campaign (and his association with fantasy films in general began long before, in 1951 when he played the villain of Jacob Mader in **Savage** is a *A Christmas Carol* with Alexander in the title role. In 1952 he was with Kenneth More in the classic **The Man in the Moon** in 1953 with Patrick McGeehan in **Dr. Syn, Alias, the Scarlet**, and in 1958 with the entire remaining population of the world in Richard Lester's **The Red Riding Hood** based on the Spike Milligan John Arden stage comedy about life after an atomic war. Also among the survivors was Sir Ralph Richardson (I tell you we'd get back to him). Then came **Demon of the Mind** in which More plays the vengeful ghost who kills the insane Doctor Zerk (Robert Hardy) by driving a burning cross through his head. In **The Final Paper** (1972) he was Melles the Abbot, who tries to win the town of the coming of the plague. He attempts to make an antidote to the disease and is burned up a hero. The same year he played the Mock Turtle in Allen's **Adventures in Wonderland** with an all star cast which included Sir Ralph Richardson as The Caterpillar. In the horror-comedy **Theatre of Blood** he was Maxwell, one of the demons on Shakespeare actor Edward Loomes's Vincent Price (John Maxwell in fact is the first one to go, stabbed to death, Julius Caesar style). His most recent fantasy film role was as the Robins Teller in **The Merchant of Venice** (1979) with Richardson.

Sir Alex Guinness began his occasional association with the fantastic screen as Sidney Gordon. **The Man in the White Suit** (1951), the Ealing comic with all overtones about a man who invents an indestructible fabric. Nearly twenty years later he played the same role as Sir Michael Hordern, Jacob Marley (the time in the 1970 re-make of **Scrooge** Andie 1977 he appeared for the last time as Old Man Knap in a certain **Star Wars**).

Sir John Mills' single entry to date is also a famous screen of mine, but unlike Sir Alex and which several other actors had already had a **Guinness** in the 1970s and of the same name (like **The Guinevere Conclusion** in its shorter theatrical form). In this beautiful film story about the crusading professor (Mills) who's not around and his embittered men who reflects the war and war before victory he lives in. His search for his missing grand daughter leads him to the discovery that an alien power is sweeping up huge numbers of the Earth young people for experimental purposes with the takeover of the planet within a few years.

Sir Ralph Richardson is a return to the fold in **The Red Riding Hood** has already been noted. He was next seen as Mr. Barker in Corbin Bernier's **Who Saw Austin Post?** or **Whose Saw Austin Post?** depending on whether you believe the screen or the posters (1971). Actually the working title **The Gingerbread House** would have been much more suitable since the film turned out to be more of a retelling of Hansel and Gretel. **Tales from the Crypt** came next an attempt by Amicus to put the bad taste horror and humor of EC Comics on film. As such, the film was rather too restrained and well loved to succeed. As the Crypt Keeper, Richardson is neither as funny or as involving as the original character from the comic book, nevertheless he seems to have fun transferring horror tales and conveying one and all to the mouth of hell at the end. In 1972 he was in Allen's **Adventures in Wonderland** as has already been mentioned and the next year came in another of his productions the made for tv **Frankenstein: The True Story** in which he

plays Larry, the blind fiddler who battles the madly deceiving monster (Michael Gough) in the past as James Mason, Leonard Whiting, Agnes Moorehead and Sir John Gielgud (making his first appearance in the genre as the Police Inspector). The same year saw Gough as Oliver in the dreadful musical re-make of **Lean Horison** his only other part in the genre to date being Carr Gomm's hospital chairman in David Lynch's **The Elephant Man** (1980). Meanwhile Richardson went on to play The Librarian in **Robotech** (1977) which the Sorcerer in the first quarter hour or so of **Dragonheart** (1991) and, best of all, as The Duke in **Being There** (1979) which he so bravely turned away from. He died in October 1982, soon after finishing the excellent **Guinevere**.

Sir Lawrence (now Lord) Olivier has also played a supreme being. **Ocean of Dark of the Moon** (1961) is the most recent of three films he has been in over the last few years. Long before these however, he was appearing in films which if he was would dream of labeling horror movies, certainly had their share of fearful and fearful moments. He was Hothell in **Withering Heights** (1939) for instance, which involves a ghost story in its closing scenes. **Hamlet** (1948) contains a ghost, of course, and **Richard III** (1955) is a monster movie with the creation of Shakespeare's most famous history. **Scrooge** (1955) is a horror story with a ghost story to the fore. The year 1956 saw Sir Olivier attempt to do a **Psyche**, and starred Oliver as a Detective Inspector trying to find Carol Lynley's lost child - who may be only a figment of her imagination.

The Days From Brazil (1958) was the real thing though Oliver's first film after nearly forty years in the cinema. He plays Eric Lombard, a New Hunter investigating a mass murder, who discovers that the film had the secret of closing just before the end of the war and that now there are 54 teenage Hitler lookalikes waiting to start the Fourth Reich. **Ocean of the Moon** was the first Ray Harryhausen film in which the stars outshined the special effects. Even so the gods on Olympus were given little to do but stand around the expropriate being Maggie Smith's Thetis and Oliver's Achilles. Zeus as a sporting parent overgrown schoolboy, manipulating his humans, the way Harryhausen manipulates his models. But time is showing Oliver's performance in the film made between these two to be the most important to the history of fantastic film. That film **Dracula** (1959) was hardly noticed at the time with only Oliver's thickly accented Van Helsing emerging with any credit. But surely this Sir Alex (Sir Alex Guinness appeared in the 1957 version of the story, **Dracula** and several films had been coming out with it, creating regularly the Hammer version and its sequel starting a trend, with, during the late 1950s and right through the 1960s, several vampire pictures being released each year. Until 1978, since then only **Salem's Lot**, made it much the same time as **Dracula**, has been seen. So for what ever reason there might be, **Dracula** is making its multi-millionth suggested people growing tired of the old horrors, and so on. Lord Olivier's Van Helsing has seemingly done something other than in the past could never do. He has truly killed off the first Count, and the vampire film with him.

[Paid Sir Alex Guinness to Old Man Knap in a little known film **Star Wars**, starred Sir Ralph Richardson as Shakespeare (which in **Dragonheart** starred Sir John Mills as Professor Guinevere in **The Guinevere Conclusion**).



CAMPBELL'S COLUMN

[illegible]

The life of the films, he tells us, was surprisingly indulged in "the literature of horror" when they became rock music and took psychedelic drugs. He did not "have come when it really came of age in the 1960s. What happened then, according to Flanagan, that these college-bound or college-educated offspring of the most privileged classes" embraced comics and the monster films of the 1930s? I want to say they began to learn from my mind a season of millions of twelve- or fifteen-year-olds (little older if they were college-bound) in the midwestern part of their hearts (or substances) I should have thought had scarcely changed from the laboratory in the McCarthy era while listening to Bill Haley in the mid West. Or, a Poplar still talking about horror comics when he refers to "the literature of horror." Perhaps he feels he doesn't need to make himself clear, or to reflect on whether college students of the sixties really preferred the horror movies to the more true horror films that were being newly released. Still, perhaps it's a more economical way of making his point than the truth would have been: *perhaps* in the 1960s that *Night of the Living Dead* was just what a first-class monster film it was (kind of) because it fitted up in that date which went less to the throat. Or perhaps it's simply that his excitement is getting the better of him so he settles closer to the subject of the quality pleasures of horror.

The formerly despised pop-forms are now hard to hear (the generation that'll "come at age") has added appeal of the taboo, providing not only the traditional pleasure of late but the added thrill of guilt.² Remember that, as far as we can tell, Fiedler is talking about thirteen years' time. It is likely that any generation except possibly his own has only very abstract ideas of what he has transferring his own feelings of guilt onto a generation whose right, certainly, to have had anything of the kind? This has former seemed to function for us as pornography. He claims like academics (differing from the novel we find that means "they must feel bad") and to prove it he launches into a lo-mattering description of the opening scene of *Gone With the Wind*, he continues: "the combination of blood, sunning water and sensory glowering has a special appeal for contemporary movie fans." Presumably he means that there have been dozens of imitations of the shower scene in *Psycho*. One might object that the appeal is rather for the one hand. Moviegoers (such as the Palmist who admires Hitchcock) and on the other, fan-club admirers of past suppressions but perhaps Fiedler doesn't think it worth distinguishing between artists and their audience. Perhaps it's even true that the Palmist served his apprenticeship-making low-budget skin flicks, though I thought there were Capotals but perhaps it's enough for Fiedler that they're of the same generation, in any case, it couldn't hurt to keep up his own

about gay pleasure. So does the claim that the most successful horror films of recent years have been those which "exploit the homoerotic" (the *Independent* has a section devoted to Foster, *The Exorcist* and *Psycho's* *Bath*). Admittedly *The Exorcist* had lots of other figures besides only its James and Mother Superior. But, if *Psycho's* *Bath* must give way to *The Audrey Hepburn Movie* and *The Queen*, perhaps the latter pair don't matter, or would complicate the argument that the two films he has just demonstrated during the screening the filmable box office appeal of sex and horror in film (*Psycho's* *Bath* even made it 1960) but not in a homoerotic fashion).

But he has the right numbers to give it weight and the right Michael Jackson's value. After all, he has on two consecutive pop responses to have been named, and now he's giving Jackson's record last, spotlighting them in response. Really? It takes that great response in *Thriller* is a commercial success in the U.S., as pop mirrors are the best. It's a real answer, leaving *Billboard* of Presidents, said *Thriller*, and the *Album* & *Career* moment. *Thriller* is the greatest *Thriller* is Michael Jackson's greatest achievement, which both turns the video into a gift and for Christmas and a response. Like the opening of *Thriller*, which is the first of putting the music on the ground that we want to take seriously with *Thriller*. And the effect on *Thriller* of even such an already long *Thriller* is *Thriller* is to revive the success about the *Thriller* box.

But we do so — sometimes that there is something shamefully regressive about our enjoyment of this genre, a subgenre refused to grow up. It's hardly surprising Packer feels that way. It's as the gaps in his account of the field suggest, he has convinced himself to maintain to himself that he has solved it. His explanation of why he feels uneasy throughout his previous magazine, not the field. Probably because modern science threatens to devour the Cosmos of all mystery and dread, we are driven desperately to meaningless fantasies of the weird and the unknown. "In his view, using the scientific method in order to gain knowledge of the universe is tantamount to acknowledging that there is a good deal of it in his imagination. I have to say that I don't see my function for the reason he gives it, and I don't know that it is related to the genre either, since both fiction and science are products of modern science through culture, which is not quite what Packer has said. Modern science is data from reality. Packer believes, according to him, we wish for a genre that would imagine supernatural or un-scientific things, explicable in terms of science, and he suggests solutions to what seems to me to be an ancient problem, he, of course science fiction. "It has been," he says. "But science fiction has typically been seen in the form of horror — which I suppose is true — whereas before fiction early and late has been seen. In the past, which I assume to be second presumption, all of such examples of the field as he has read. He quotes two science fiction tales to prove that science fiction is the subgenre, and gave one of them wrong. I can't think of a tale at the given King list which he shows as the most, but of horror authors shows that he doesn't realize King is precisely the writer he's wishing for. If that Packer is wrong for being so simple science having to appear on the genre programs as a writer of the fiction he is now writing.

I do think the editor of *Fantasy Review* has done the field a service by printing Adler's text where it can be supposedly informed to its peers. Sadly it is by no means the only example of its kind the genre has had to contend with recently. I suspect I may have to return to the subject in my next column.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 111–118

[illegible]

"My little Victorian" and "Fledler" says "Victorian fiction had come to be considered illegitimate school." Gothic Horror was left to modest fiction." These two statements are taken from consecutive paragraphs, and contain no evidence that Fiedler is discussing "Gothic Horror" (his capitals) from Victorian fiction: the kind of blurring of definitions pursued by the characteristic of his argument. Which is why, I believe, my discovery, as I have said, is literary, though it has been thinking off Aristotle, Bruce John Baring, Graham Douglas, Pauline Kupper, Vernon Lee, Arthur Machen, Guy de Maupassant, Sir Arthur Conan Doyle, Joseph Conrad, and I am not sure I can think of them or mean their substance wouldn't have, for in his next sentence he leaps ahead thirty years: "In the 1930s . . . such work of horror which had somehow survived the critical screen . . . was translated into two images on the American screen: the mad scientist, and the vampire, for perhaps the only two of the new, which were not, in the popular eye, not to be confused with the old, the vampire fiction . . . the work of Bram Stoker, *Dracula*."

[Home](#)
[About Us](#)
[Contact Us](#)
[Privacy Policy](#)
[Terms of Service](#)

H&H COLLECTOR'S ITEM BACK ISSUES



H&H7 48p
Tales of Evil strip
The Death Caboff
The Wincewiff Po-
mado Vampire
Devil's Men, Mon-
ster Woman etc.



H&H8 48p
Quatermass strip
King King, Jolly
& Hyde, Hammer
Savannah Furlion
Mrs. Lark M&M
Cassidy etc...



H&H9 48p
Quatermass Pt 2
Carris, Kong
(1937), Scepter
Square De Palma
Living Dead
At Manchester



H&H10 48p
Cure of the Wer-
wolf strip, Close
Encounters, San-
dral, Pt. Macchi,
Son of Kong
Shakespeare



H&H11 48p
Quatermass Pt 1
Henry's house
speaks, Cushing AS
Dracula, Woods,
Lambert, Zelen,
Bunt, Offspring



H&H12 48p
Quatermass Part 2
Hawaii, Wood City,
Witchfinder, Gar-
and, 1883 Inevitable
Man, Face of
Frankenstein, etc



H&H13 48p
Plague of Zombies
strip, Star Wars
Uncanny, Paris
Festival, People
That Time Forgot,
Godzilla, Zepherus



H&H14 48p
Million Years BC
strip John Can-
terbury, Romans on
Mars - review,
Discofunk films
Paris Festival Films



H&H15 48p
Mummy's Shroud
strip, Dr. Mysterio
Audrey Rose, Blue
Sapphire Fantasy,
Mummy's Revenge
Frankenstein etc



H&H16 48p
Special 5th Wer-
wolf issue, Robot, Pa-
olo, also about 10,
Hammerfest, Car-
ter's interview
New Shondor strip



H&H17 48p
Vampire Circus
strip, Gamera 2,
Hammerfest, 200-
Bards, Carter's
Epics, Chad Par-
grounds of Horror



H&H18 48p
Frankenstein, Gae-
dia and Wincewiff
strip, Cushing, Gar-
and, History of
Hammer's Pathetic
Deep Red



H&H19 48p
Reptile strip, Cush-
ing, Filmography,
History of Hammer
B, Peking Man and
Gnomes & Mon-
ster Birds



H&H20 48p
Gnomes strip, In-
credible Maffing
Man and Gnomes
Savannah Vamp-
ires, Hammer B
Tough, Hammer B



H&H21 48p
Chris Lee Speaks
Shondor strip
Wingman Station,
Lewis at Wonders
of Deep



H&H22 48p
The Mummy strip
Savannah Strip
Sunday, Roger
Cotton FC, Hammer
running time



H&H23 48p
Quatermass 3 strip
Last Wars, Agents
interview 3-D film
Rosemary's Baby
The Shroud



H&H24 48p
Special of comic
strip last Savan-
nah Vampire,
Quatermass Epics
ward, 7 stories



H&H25 48p
Monster Club Pt 1
Bolan strip - 2pg
colour poster, Shark
Movies, Hammer,
Video horror, also
to go, Black on
Black 2



H&H26 48p
Monster Club Pt 2
Bolan Strips, Lon
Cherry to P.A.
Luna, Lugal, Pleas-
ure, Karloff, Gae-
dia, Gifford & co
etc.



H&H27 48p
Wives of Dracula
strip, horror video
listing, Argentina
Koback, Jane 3-D
History of Hammer
& Media Monsters



H&H28 48p
Jeff Hawks strip
The Making of Star
Wars, Harry Mar-
ton (Star Trek Wil-
son), Trek apoc-
alyptic Things to
Come



H&H29 48p
C370 to ravage
Spider Man Movie,
Ray Bradbury on
Close Encounters
Woods, The Plow-
er, Spike Crater,
Jeff Hawks



H&H30 48p
The Salt Machine,
Quark, Star Trek
the movie Super-
man, Logan's run,
Chris Blackmore
Savannah poster
2P time

Make all cheques/postal orders payable to **QUALITY COMMUNICATIONS** and send to:
QUALITY COMMUNICATIONS, 3 LEWISHAM WAY, LONDON SE14 6PP, ENGLAND

**REMEMBER WHEN
OLD COMICS COST LESS
THAN NEW ONES?**

SO DO WE!

That's why Quality Comics now has a
massive selection of Marvel, DC, and
UK comics at 10p and 15p each!

Three stations from Charing Cross --

QUALITY COMICS

South London's top fantasy bookshop - 3 Lewisham Way, London SE14 6PP Tel: (01) 691-7327

Comics bought, sold & exchanged - Open Mon-Sat 10 - 6.00

Opposite Goldsmith College - Buses: 21, 36, 53, 141, 171, 177

Train or Underground to: New Cross or New Cross Gate